
The Knightly News

February 1997

Number 12 .



Renate Johnston and Gary Rieck

THE "WRITER IN QUESTION": AN INTERVIEW WITH GARY RIECK, FOREVER KNIGHT SCRIPT AUTHOR AND LOS ANGELES PRODUCTION COORDINATOR

by Renate A. Johnston

March 14, 1996

How did you become a writer in the first place?

Actually, I had trouble figuring out that I wanted to be a writer. In college I majored in radio, television and film production. I knew I liked that area, but still I couldn't put my finger on

which area I enjoyed the most. It took me a while to figure that out. I'm a very slow learner sometimes. After I got out of college, I worked in commercial radio for a while. I did a lot of the writing of thirty and sixty second commercials.

From there, I went into corporate television. I spent a couple years writing and producing educational and training tapes for corporations. As I was doing that, my creativity got to the point where most companies wouldn't produce me anymore because they thought it was "too far out there". So the next logical step

was to move to entertainment, which meant either New York or L.A. Somehow the weather won out in LA!

I just didn't come out here and say, "Here I am, and I want to write". I started out at the bottom and kind of worked my way up. Being a writer's assistant for a few years working on various television shows was extremely valuable because I could see how different writers applied their craft. I haven't come across two writers yet that worked exactly the same. And I think that's a good thing, as it helps with the diversity of the profession.

Can you talk about what it's like to write for

radio as opposed to television?

When I wrote for radio, it was either 30 or 60 second spots, or newscast material. The trick was to write it quick, get to the point, and move on. In television, you're allowed more time to develop things, characters and story lines, but they do have one thing in common: both need to always get to the point. Also, you're working with entirely different budgets. In radio, you can just about do anything because as a writer you rely on sound effects and the listener's imagination. In television and movies, whatever you describe as a writer has to be seen on the screen and has to be made believable- all within the budget of the show. It's a challenge.

Eventually I wound up working on a cable show called 'Zorro' for the Family Channel as a writer's assistant. After watching and learning from the writers for a while, I thought, "Well, I think I've watched enough. Let's give it a shot." So I wrote a spec script for that show, showed it to the supervising producer, and it was like "Golly, Batman!", he liked it. He bought that, and I wrote a couple more, and that's how my writing career got started. Then, on *Forever Knight*, Jim Parriott was nice enough to give me an opportunity, which I grabbed with both hands. With Michael Sadowski's help and encouragement, my best year was the third season of *Forever Knight*.

Subtext is everything to television or movies. That's where the drama comes from.

I'm no an overnight success story. I've had a few years of constant macaroni and cheese dinners. I've sacrificed some other things in my

life in order to be in this profession. I enjoy it immensely, but it's not a profession for everybody. You've got to be willing, I think, to make some pretty serious choices about what you want out of your life, and what you're willing to sacrifice to achieve your goal.

Boy, does that sound familiar! We all know what it is to sacrifice part of your life to get ahead in your career.

Yeah, I imagine you could speak volumes about that. (Renate is an ER doctor. - ED.)

What is it about writing scripts that is so unique, as opposed to writing short stories, or novels. Is it something different about the voice you use, or is it more something that must function 'live' as well as on the page?

That's a good question. Something that I found out a long time ago is that people learn through different methods. They're either visual, or they learn through sound or whatever. Me, it's visual, so writing for TV came naturally. I've never written anything like a novel or short story. Anything I've done has always been for the communication media, either radio or television. I don't know. How do I explain this? I guess I'd just have to say I enjoy writing for television because I don't have a very large attention span and knowing that I've only got to kick out fifty pages, to me, is a great comfort. Or if it's a half hour show, it's even less than that.

I look at life, look at the way things exist, and just try to put a different spin on it, hopefully coming up with something that's interesting. I think I did that with 'Night in Question.' A vampire with amnesia. Well, gee, think of the possibilities, or with 'Fallen Idol.' What if you gave vampire blood to a mentally impaired person? It's just trying to come up with a new

slant on an old idea. I have no great calling outside of the fact that I just enjoy creating. I have no plan of writing the great American novel or the greatest screenplay since 'Casablanca.' It would be nice if it happens, but if it doesn't, I'm not going to go out and get run over by a bus, or something. I don't know if that answered your question or not.

I think so, because it sounds like a different type of writing. One of the things that I view as challenging in media is that not only do you have to have the 'voice' of whichever character you're writing for, and to be consistent, but you have to write something that will translate well as the spoken word. In other words, that I can actually picture a character saying this, and when you hear it it doesn't sound hokey or corny.

For me, the hardest part about writing for television is dialogue. First of all, you've got to make it sound fresh, and you've got to avoid all the cliches, and the cliché list is piling up more and more and more every day. The other thing is learning how to write dialogue where what you're saying is between the lines. Subtext is everything to television or movies. That's where the drama comes from. And your audience appreciates it when they're not spoon-fed everything. If they're allowed the opportunity to get involved with the television show or the movie by searching out the meanings of scenes then they're much more interested in the show. From just reading the comments on the Internet That's one thing that *Forever Knight* fans do very, very well.

They'll rewatch an episode over and over and over again, then post their feelings and observations on the Internet. They see all these little subliminal, emotional things going on underneath the story, kind of like mining for gold. Those are the gems that, as a writer, you'll hope that they'll find. It makes you feel good because you know you've

done your job well. I'm a great believer of that. But, I'm not a great believer in over-using dialogue. If the same thing can be conveyed by a look or a physical motion, or through some other type of happening besides saying it out loud in dialogue, use it, do it. It's much better; it's more dramatic. Less is more. Oh, God, I used a cliché! No! (Laughter)

I think you have a very strong cast for Forever Knight in terms of the acting. Because when you look at what they can do with one simple look, and what they can convey with a gesture, it really adds to anything they might say verbally. For example, the scene from 'Sons of Belial' between LaCroix and Nick in the back room of the Raven. I think it's amazing that they can take three or four lines of dialogue and throw so much more into it just by their gestures and the expressions on their faces.

You can write a script, but once it's in the actors' hands, what they do with it can really make or break the show.

Agreed, agreed. Nigel and Ger have their characters down pat. When an actor's really comfortable with his character, they can solicit all types of performances out of that character. It's really been fun to watch both of them. It's also been fun to watch Catherine, what she can do. Her eyes are so expressive. Just a little thing with her eyes, depending on what the scene is, speaks volumes.

The one scene that comes to mind is from 'My Boyfriend is a Vampire' when she was watching the talk show. The psychologist was talking about 'unwellness love' and the fact that 'the sex is

practically non-existent,' and she rolls her eyes like 'Uh-huh.'

That's it precisely. She could have said something; there could have been this whole big scene, yet she was able to minimize it, and get the maximum out of what she was trying to convey by just a shift of her eyes. So when you're writing a script, you have to take a lot of this type of thing into account. Even when you're writing something, a lot of that is the actors taking what you've written and bringing it to another level. As a writer, you really appreciate that. You can write a script, but once it's in the actors' hands, what they do with it can really make or break the show. To their credit, they've made us, made me, look good, and I really appreciated that.

When you do scripts for a show, does the lack of continuity from story to story, or from show to show ever bother you? One of the things that I noted, especially with 'Fallen Idol' is the fact that you do manage to bring that sense of continuity. The whole issue of Fleur and what happened to her and to her family, trying to connect some of the episodes. Is continuity a challenge or a drawback to writing for episodic television?

The big problem with continuity is when you get on a show which lasts longer, the continuity problem becomes more acute because you have so much history to contend with. In 'Fallen Idol,' the idea of Andre and Fleur was running around in my head, but I wanted to be sure I got it correct, so I did two things. In our office, the official historian for *Forever Knight* is Michael Sadowski. The man is just a wealth of *Forever Knight* information, because he's been there since the beginning. Between that and looking at old episodes, I was pretty much able to stay true to form. Continuity is a very important aspect of writing a television show or a movie. Continuity errors are something that a viewer will pick up

before anything else. They can really hurt the credibility of a show or of a specific episode.

One thing that the fans do pick up on is any break in continuity, especially historical errors.

I kind of lucked out there. For some inexplicable reason, I was an American History minor in college for almost two years. I love historical stuff, always have, and because of that *Forever Knight* really was special for me. I was able to not only write for a television show, something I enjoy doing very much, but I could also use one of my hobbies which is all this history stuff and work it into the episodes. It was like the best of both worlds. I would have enjoyed *Forever Knight* going one more year because I could have come up with some new things. Having the historical flashbacks was a lot of fun for everybody on the show. I know I really enjoyed them.

Continuity errors are something that a viewer will pick up before anything else. They can really hurt the credibility of a show or of a specific episode.

When you wrote 'Night in Question,' what was it that made you focus on the issue of amnesia, and the interactions between Nick, LaCroix, and Natalie?

You know, I wish I could come up with something really profound for you on this, but the truth is, it was just dumb luck. I usually like to come up with at least a dozen ideas for possible episodes before I weed them down. The idea for 'Night in Question' was the twelfth idea I came

up with. It was almost a throw away, however it did seem like an interesting idea. Amnesia. How would a vampire react to that? From there, I showed those ideas to Michael Sadowski, who was a great help in this, and he really liked that particular idea. So that was the one we developed further, and it was just wonderful. The possibilities of having Nick function in the world not knowing what his true identity was just very intriguing to me.

The ripple effect would just be amazing. How would it affect Natalie, LaCroix, Nick's relationship with everybody in his life? The possibilities were just tremendous. In fact, at one point, I almost wish it could have been a ninety minute episode, to go deeper into his new situation. That's all it was, just a real simple idea, which I'm a firm believer in. You don't have to have complicated ideas to be a successful writer. Usually the simpler ideas blossom into a nice story with enough layers of complexity to satisfy everybody.

I really liked the episode because you got to see a strong Natalie, which was nice, a very complex LaCroix and a very vulnerable Nick. All of a sudden Nick's lost whatever aspect that distanced him from humanity, and he's reaching out. Natalie and LaCroix have their own complex interaction, and Nick is drawn to both of them, even though are polar opposites in their expectations of Nick.

Kind of like the good and the bad, competing for his soul. I thought the relationship with Natalie was fun because she found herself totally in control of the relationship, working with a man who had a blank slate. The only thing that Nick really knew was that he felt an attraction to her. This was Natalie's big chance, and I thought that was a real cornerstone of the episode. She was willing to go into denial, saying "Well. Let's see. If he doesn't think he's a vampire, then maybe he really isn't a vampire. Maybe we can have that life

we've always wanted." Of course it's impossible, but it doesn't keep Nat from denying to the point of putting herself in a vulnerable position, making love to him, knowing she could be putting her life in mortal danger. That's how much she loves him.

I think you captured all of them very well. Did you have a favorite character?

To be truthful, I love them all. It would really be tough to pick out just one character that I really liked. One that I feel for because she's in such an awkward situation would be Natalie. She's in love with somebody she can't have, and we've all been in that situation. She's got the tenacity to hang around and try to see if it will ever work. The poor girl's just in a real bind, and where most other women would probably just throw up their hands and move on, Natalie sticks by Nick, and I think that's really something important.

How about some more commentary on 'Fallen Idol,' just to bring up a bit about the genesis of this particular episode, and USA's involvement with the wrestling angle.

When I originally pitched 'Fallen Idol' to Jim (Parriott), it was to be a "Flowers for Algernon" type story. The twist being that the 'Charley' character didn't receive an experimental drug, but vampire blood, to cure his impairment. Of course he got his 'cure,' and the extra bonus of all the added baggage vampire blood would bring to him.

Jim liked the idea, which made me happy because it was the last one I had! I had pitched a few other ideas and they had all been rejected. All was right with the world until Jim came back to me a little while later with one change to the pitch idea: I had to somehow work in a wrestling theme to the story. Apparently USA had been asking for an episode it could cross promote with the WWF Raw program that preceded Forever

Knight. How I got picked for this assignment is anybody's guess.

After overcoming my initial shock, or should I say, panic, I started to create an outline. It wasn't easy. I threw around a bunch of ideas. For a while the recipient of the vampire blood was Natalie's mentally impaired niece, who is befriended by a wrestler. That didn't work, so then I decided to do "Charley meets 'The Champ'." The outline was getting there, but it wasn't until Jim and Michael added their welcome contributions (I guess they were taking pity on me) did things finally gel.

What made this script tough to write was (1) combining the two subject matters, (2) the time factor (it was needed before we broke for the Christmas holidays, which put it on a really short deadline), and (3) USA's decision to drop the show. As I was working desperately to finish the script, USA pulled the plug and I was told 'Fallen Idol' was no longer needed. I stopped working on it, leaving it just short of being completed. I felt a combination of disappointment and relief. Disappointment because I had worked so hard on it and now it wasn't going to be produced, and relief because trying to make the deadline had made me pretty mentally exhausted.

After a somewhat depressing Christmas break, I came back to work to discover that TriStar somehow found the extra funding to complete the season. Suddenly I had to switch gears and get myself back into deadline mode. Somehow I finished it, and to my surprise -and relief - I think we pulled it off fairly well. Of course after USA decided to pull out, they took the WWF's involvement with them. So the script was re-tooled, with any reference to the WWF deleted, then produced as episode # 318.

In the flashback in 'Fallen Idol,' Andre discovers

that "Uncle Nicola" has a very dark and disturbing side to him when he witnesses the little human "wine cellar" Nick keeps in the basement. Andre runs away after watching Nick chomping on some lovely ladies. Whatever happened to Andre after that?

You know, I don't know! If we had had another season we could have found out!

'Night in Question' was the twelfth idea I came up with. It was almost a throw away...

What are your thoughts on how your stories, both 'Night in Question' and 'Fallen Idol,' were translated to the screen? Anything you would have pictured differently?

I think both episodes translated well to the screen, but my favorite is 'Night in Question.' It was just one of those magical things where everything clicked: the story, the acting, the directing. Nick Gray did a marvelous job producing and directing it. One small note: originally, I had the shooting scene happening in an old carnival-type funhouse, the kind with the goofy mirrors and stuff. But the guys in Toronto found this parade float warehouse, and I think the different location worked really well. They also came up with the new backdrop for the first flashback scene, the war-torn battle field. It was just outstanding.

The only thing I regret about 'Fallen Idol' is the fact that it had to be shot on such a tight production schedule. I think having that extra day would have made things easy for everyone. Ger had a very difficult task, what with the time con-

straints and the delicate subject matter, and I believe he responded brilliantly.

You came into Forever Knight at the beginning of third season, or was it the end of second season?

I came aboard at the beginning of third season.

What was it like for you to come into something established like that?

Well, actually, it was great. All the ground rules had been laid. It was a well oiled machine when I came aboard. The only thing I had to do was adapt myself to the *Forever Knight* situation. That was real easy to do. Sometimes I think it's easier to come aboard an established show instead of going on board one that's just starting out. Working on staff there as LA coordinator allowed me to get invaluable inside information from Michael, Jim, Larry and Phil, putting me on the fast track as far as learning everything I needed to know about *Forever Knight* in order to write for the show.

In terms of your job as LA coordinator, what all did that involve?

This is kind of weird. I've been struggling along as a writer at this point, and I was hired as LA coordinator for *Forever Knight*, which basically meant that I handled the paperwork that filtered down from Toronto as a liaison between there and TriStar. It was a lot of shuffling of paper, taking care of the scripts, and other things. Very bureaucratic type stuff. Thank God for the creativity of writing, that's all I can say! I've done that type of job long enough where I can basically do it in my sleep. The other thing that I have to say is that once I was allowed to start writing, Jim was very supportive and allowed me to do a lot of

that writing at work. It was really great. As long as I had my other responsibilities finished, I could write at work and be open about it. It made doing two jobs, which I was basically doing at that point, a lot easier.

It sounds as though they were very supportive and encouraging of you.

Sad as it was for *Forever Knight* going down, and I really miss the program, what I will miss even more than that is working with Jim Parriott, Michael Sadowski, Nick Gray and everyone else associated with the show. They're just a great bunch, the best people I've ever worked with. And to have that professional relationship terminated after only one season. I feel like a hungry man who's been cut off before the main course has arrived. It was a depressing thing.

But in a way, it was an incredibly good thing that you had it as long as you did.

Oh, yeah. If you look at it from the positive point of view, this last year I wouldn't trade for anything. I'm very grateful for that opportunity.

Do you have any favorite memories of being involved in this whole Forever Knight phenomenon?

Oh, no! It's the funny story time! (Laughter) Boy, I'm drawing a blank here. I don't know if it's considered funny, but when we found out we were being canceled, USA called us with the news in the middle of our office Christmas party. Talk about a light, happy affair that turned sour in a hurry. It was priceless. It was like the type of thing that should have been on a sitcom or something. You could even hear the Christmas music in the background grind to a halt after it was announced that the show was over. I guess when you look back at it now it was funny, but at

the time it was depressing. The timing was so bizarre.

Like something on a very bad show on a certain network that shall remain nameless.

I think even the Christmas tree tilted a little bit after that. The air went out of everything. One of the bad things about working so far from where a show is shot is that you don't have the opportunity to meet a lot of people involved with it. Believe it or not, I wrote two episodes and I knew the characters from watching the episodes and talking with Jim and Michael, but I never met, in person, any of the cast members.

You're kidding. You never got a chance to go up to the set?

I've talked with Ger on the phone a few times, very nice gentleman. Talked with Catherine, I think once. I don't think I've talked to Nigel at all. It's just the way it happens. You're in LA, and the show is shot in Toronto. I'm sure if the show had lasted longer, that wouldn't have been a problem. It's one of the negative things about working so far from the set. I've worked on other shows that have been shot at one place, and the production office has been at another location. If it goes long enough, you eventually get to their location, or the actors wind up coming down to your place to talk with the producers. If and when I do meet the cast of *Forever Knight*, I'll have to introduce myself! "Hi, remember me? We talked on the phone a few times." It would be fun to meet those people. You've probably met them all, haven't you? You're probably one up on me on that one.

You don't see me writing for the show, do you? I just lucked out in being to meet them. And the crew are so funny.

You really have to have a sense of humor to be on a crew because the hours are incredibly long. You always seem to be in 'hurry up and wait' mode. I'm sure a sense of humor is a good defense against that type of job. I don't know if I'm offering any great insights to the show, because I was kind of like the new kid on the block, near the end, and I had to catch up with everyone else. It's kind of like arriving at school late for the semester and having to read a lot to catch up. I was just getting to feel like a part of the family when the plug was pulled.

Incredibly bad timing.

But you know what? It was fun and I wouldn't have missed it for anything. If there had been another season, there would have been some really interesting things we could have done with Nick, and Natalie and LaCroix and the rest of the group. C'est la vie! That's French, isn't it?

Hey! Getting into this, aren't you? (Mutual laughter)

So is there anything you can think of in particular that you'd like to say about the whole aspect of writing, or Forever Knight, life, the universe and everything that we haven't talked about already?

As far as writing is concerned, the thing that I could offer there is just practice, practice, practice. You will not believe how much your writing will evolve. What you thought was good three or four years ago, you'd look at today, scratch your head, and say, "Wait a minute. I must have been inhabited by an alien life form. How did this happen?" There are very few people that can just begin to write and have a great work their first time out. Like anything else, it just takes a lot of practice. That's what the public never sees. The

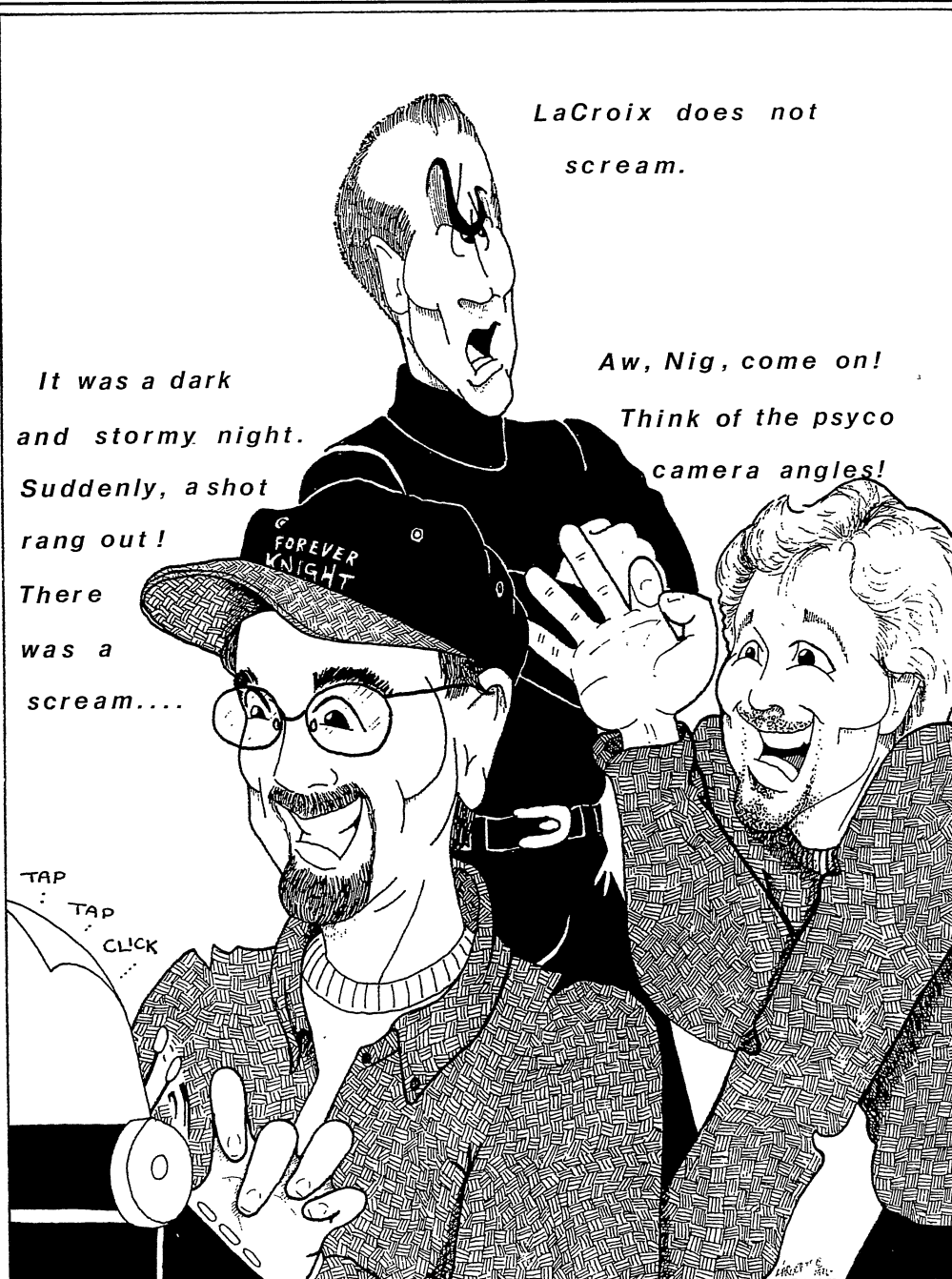
public never sees all the effort that goes into it, they just see the finished product. That's one thing about television and the movies. A lot of it just looks so easy, and that's because everyone that's associated with the show has worked very hard doing their job to make it appear that way.

say?

Oh boy! I'll always have a fond place in my heart for vampires for the rest of my life, that's for sure.

So if you were to say a "hale and farewell" to Forever Knight, do you have anything you'd like to

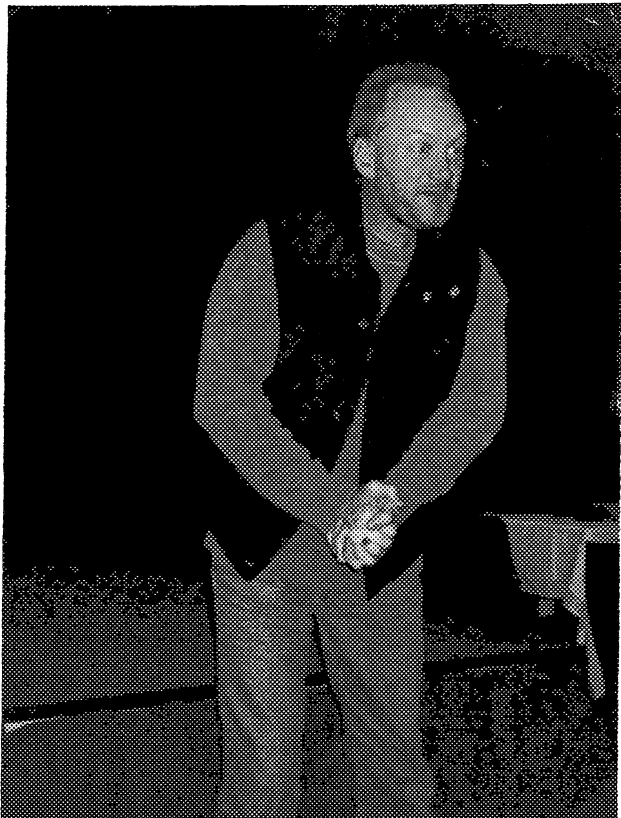
Good for you! Thank you for a good interview.



EVENT REPORTS

SyndiCon West

by Jean Simon



Nigel regards his audience at SyndiCon West.

SyndiCon West took place in San Francisco on April 12 - 14, 1996. Invited guests included stars and producers from *X-Files*, *Babylon 5*, *Silk Stalkings*, *Renegade* and *Forever Knight*. Nigel Bennett accepted the invitation, and was on the schedule all three days!

Friday found me and Connie, a friend from San Jose, stuck in traffic on the freeway heading toward San Francisco. Her friend Todd joined us later. This being the last of four weeks of vacation, I wasn't even sure who the confirmed guests were at the Con. We finally arrived at the hotel and registered, and looking at the schedule, noticed that Nigel Bennett was on the schedule for a half hour ago! We were quickly assured that none of the speakers had appeared, yet, and that Nigel would most likely not

be speaking on Friday at all. There were very few people attending the Con on Friday. The speakers auditorium was empty, so I wandered into the dealers room.

Immediately upon entering the dealers room, I noticed a table marked P.N. Elrod. Now, I've read about Pat Elrod's vampire books, but they're almost impossible to find in Hawaii, so I'd never read any of them. Pat was sitting at her table, and was selling her books, so I bought one of each, and she offered to sign. I asked how many she'd sign, and she said "all of them!" So we chatted awhile. Pat was great fun the whole Con. If you ever have a chance to meet her, do so!

As we were standing there talking, Pat suddenly said, "There's Nigel". I looked around and discovered him walking in our direction. He came over and chatted a bit with Pat, and I just stood there, trying not to stare, and not saying a word.

Nigel went on to other pursuits, and I finally started breathing again, and continued on with Con activities, and further exploring. I did find a flier inviting anyone interested up to a hotel room for a *Forever Knight* party later that evening.

I was wearing a home-made *Forever Knight* shirt, a gift from a friend, combining a pic of Nick vamped out, and a pic of me vamped out offering him a "blood lite." I'd worn the shirt in the hopes it would be an ice-breaker at the Con, and it certainly was!

Later, after walking blocks and blocks to find an ATM, we got back to the hotel and I made a comment to Todd about how cold I was, and he comments back that vampires are supposed to be cold. So I replied that vampires are supposed to *feel* cold, not *be* cold, and I looked up, and there was Nigel, right there, giving me a funny look. This kept happening for a while, I'd make some jerk comment, and there would be Nigel, close enough to overhear, giving me a look. I don't know that he heard me, but it was disconcerting!

We decided to go to the Con "mixer" in hopes of food, and in hopes of "mixing" with Nigel, but the food was chips and salsa, and the entertainment,



Authors Pat Elrod and Nigel Bennett.

while excellent, precluded mixing. Nigel was there, but not "mixing". When some girls came in wearing *Forever Knight* shirts, I asked them if they'd been up to the *Forever Knight* party, and they'd just come from there, were heading back up, and yes, there was food. A quick consultation with Connie and Todd, and we headed up to the party, along with all the *Forever Knight* people.

We got to the elevators and piled in, and Nigel was right behind us! His two guards insisted he take another elevator, so we let the door close. On getting to our floor, our elevator door opened a moment before the one next to us, and Nigel walked out! He followed behind us all the way to the party. A VCR was playing the pilot episodes, and Nigel stood between the two beds and watched the show, commenting on it. For example, Nigel: How young we all looked..." "I forgot, I got to fly in that episode. That's actually the only time I got to fly." Me: "Was it fun?" Nigel: "Oh, yes, especially when they let you hang up there and you start spinning..."

Nigel stayed well over an hour; his guard had to remind him he was due at another engagement at least twice. No one took pictures, no one took videos; it was a quiet, intimate moment between all the people in the room.

We stayed until the end of the tape, but by then we were really starving, so we headed off to find food. Connie and Todd expressed their delight at meeting

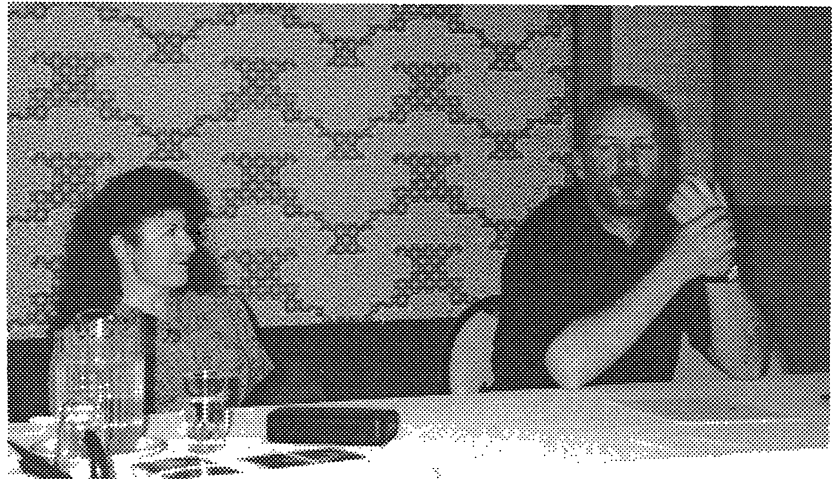
Nigel, and watching the very first episode, as Connie had never seen *Forever Knight* at all, and this was a great introduction!

The party was fun. I met a great group of people, and the "rats" hanging from the clothesline traversing the room was a clever touch.

On Saturday Nigel spoke by himself and with Pat Elrod, and made an appearance at the auction. He wouldn't say much about the final episode, but did say he'd love to do some *Forever Knight* TV movies, and that it could still be possible. He spoke about directing an episode, and about "Ashes to Ashes," where LaCroix's

daughter, Divia, beats the sh** out of him. I asked if he'll be making Toronto his home base, and he replied that he'd no sooner signed the papers to buy his new home, the ink wasn't dry yet, than Parriott phoned to tell him the show was canceled. So, yes, he'll be based out of Toronto, but will travel to wherever the work is.

In the auction Nigel auctioned a crew vest with the *Forever Knight* logo on the back in red and his name on the front, and it was bought by the girl who threw the party on Friday night. He also auctioned some scripts, and one of his company caps - a black hat with black writing, among other things. One of the funniest things he auctioned was the shirt he was wearing. "I've even sweated in it." After auctioning it off, he peeled it off only to reveal an identical shirt underneath (which he wouldn't take off...) All money collected went to charity and the



Nigel's turn to hold forth as Pat looks on.

bidding was high. Well above my budget, anyway!

Later that day, in a smaller room near the pool, Nigel and Pat talked about the upcoming book they co-authored. The book is called "Keeper Of The King", and is, of course, about a vampire. The release date was to have been October, but I understand its been postponed until January.

The highlight was when Nigel agreed to read a chapter of the book, and read the first chapter to us. His reading is, of course, superb, and the book sounds great! I can't wait to buy it. We need to all write Baen Books and ask for an audio tape of the book read by Nigel! [Not necessary - the taping has already been completed!- Ed]

The Con had been under-attended on Saturday, and on Sunday the crowd was really small, which was probably bad for Con revenues, but great for the fans who got to be far more up-close-and-personal with the guest stars. I was in the front row to get videos almost the whole Con! On Sunday, things started late and kept getting even later. Nigel and Pat's talk, scheduled for the end of the day, got moved back to the room by the pool, which was great as it was more intimate. Syndicon announced the change in room, and the main room cleared out. They'd changed the room so that they could do two sessions at once, but we all went to hear Nigel and Pat.

Pat started the talk, as Nigel was still coming in from the golf course. He arrived, sunburnt and hungry around three, and room service brought him a sandwich, fries and a Coke. He was a bit concerned about eating in front of us, but we assured him that we'd been forced to eat in front of guests or miss the session, and he relaxed and ate. Pat added, for anyone who has mixed up Nigel the actor with LaCroix the vampire, "see, -- he's eating". Someone from the back of the room added, "...and he's not Jewish, either, he's eating ham!" which made us all laugh. I'm surprised my videotape isn't shaking more, we were laughing so much. Nigel answered questions again, and did another wonderful reading from the book.

After Pat left to catch her airplane, Nigel offered to answer more questions and I hesitantly asked Nigel if he would "do LaCroix",

knowing he was still eating, and how hard it is to suddenly "do" a character. He debated what line to do, then got really quiet for a second, locked eyes with me, "became" LaCroix, and hissed, "If you love something let it go, if it doesn't come back, hunt it down and kill it." Several minutes later, when I resumed breathing, I remembered that I had a video recorder in my hands and looked to see where it was pointing. Oops -- at the ceiling. Thankfully, it was pointing in the right direction when LaCroix "emerged." In fact, on the tape there's a flurry of flash bulbs from my side of the room, which I was totally oblivious to at the time. I saw only his eyes, I heard only his voice. <sigh!>

Nigel stayed around a few more minutes after the session, to sign some more autographs and chat with us, and someone got brave enough to ask to take a picture with him. Nigel was all for it, but the guards were hovering so protectively, we were afraid to ask. The guards actually allowed it! So I got a picture with Nigel and then Connie asked for one, and the three of us did two pictures on my camera. That picture of me and Nigel, blown up, is now gracing my newest t-shirt and is the wallpaper on my computer at work!

Connie was "brought across" at the Con and has started watching *Forever Knight*! Everyone was very impressed with Nigel and Pat Elrod.



Jean Simon, Nigel, and Connie Paquette at SyndiCon West.

The Gerthering II

The following is Susan Garrett's account of the second Weekend with Ger. Thanks for permission to reprint it here, Susan!

As I begin this, I have to tell you that I'm wearing Nick's Australian Drover's coat from first season. It's the flying coat, so it has holes in the sides and it belongs to Laurie CF, but she let me take it home because I had a larger piece of luggage. ... It's very, very cool. And I have to give it back to Laurie on Saturday. *Sob!*

Anyway, last year after the Weekend With Ger I wrote a semi-long and mostly incoherent treatise about the weekend. It seemed so many people read it and decided that they REALLY wanted to be there this year that I almost didn't get a chance to attend this year.

It was good. Ger was nice. We had a good time.
The end.



Geraint Wyn Davies.

* * *

Naw, I couldn't do that to y'all. I think of con reports as sharing the experience and allowing my other net friends a chance to join in on the fun. So hang on through most of the boring bits about me and what I was doing when. I'm sure there's gonna be some Ger stuff in here somewhere.

I had promised Rosemary a story for a zine and

didn't get it done in time, so I promised that I'd write her a short story, print it up and donate it to the club. The story became a novella, life got busy, and I ended up finishing the thing right before I got on the plane Thursday morning. By Thursday night, I'd installed Pagemaker 5.0 on the laptop, done layout and spell-checking (long sleeves on this coat make typing tough but I am NOT going to take it off) but no real proofing (have no idea if the darn thing makes any sense) went to Kinkos and printed it out, then they copied it (Vicky Bratton paid for the donated copies) and gave them to George. It was something I'd never done before--I was awake for 42 hours straight.

The story is called "Three of a Kind," and you can only get it from Rosemary. It's not going to be posted anywhere, or printed anywhere else. If you want a copy, you have to go through Ger's club and the money is earmarked for charity.

Might I mention here that Rosemary and George were extremely kind. They opened registration as early as Thursday and were happy to handle all the signing for other people who'd sent me stuff to be signed (from three different countries and a number of cities). I was also VERY happy to get rid of the six-pack of Old Peculiar I'd lugged in my carry-on from Newark, NJ (guy at the x-ray machine, "Ma'am is that beer in your carry-on?" "No, I'm just happy to see you.").

Friday was the day we headed out to Universal. Jamie, Dianne, Cathy (hitherto known as Boo), Jennie and I went on Jurassic Park (the Ravenette knows where to sit, or, rather, where NOT to sit on the water rides) and the Back Stage Studio Tour. Highlights were me attempting to get wet (the water turned in mid-air and headed straight for Dianne), being rescued by Dracula on our way to the Back Stage Tour (you can trust men in black capes who have Transylvanian accents), and seeing Columbo's Peugeot (sic--boy WAS I, I nearly jumped out of the tram to get a closer look at that car). And the ice tunnel. Brrrrr.

I arrived, late as usual, to meet Karin Welss, Marian Gibbons, Gillian Horvath, and Sharon 'Scottie' Scott for dinner. We went to Roxy's Famous Deli. I spent a weekend in California and ate NYC deli food for the entire time (except for the sushi and hibachi stuff we had Monday before

the airport--yummmm!)! When we finally got back to the hotel, Gillian ran into the party, I ran upstairs to get my badge (I figured people wouldn't know me) and camera . . . and remembered about ten seconds too late to do anything about it that it was in Karin's car, which was on its way to San Diego. So my camera spent the weekend in San Diego. Unfortunately, Ger and the rest of us were at Thousand Oaks . . .

Disheartened, I went back to the party. Ger had left by then (never did get to meet him until Saturday). However I was cheered immensely by all the lovely presents people gave me--Val gave me a book autographed by Clive Barker, Lana gave me a beautiful glass engraved with the Raven logo, Tami gave me a Phoebe to keep my Janette doll company (he'll be more Nick-like after I get out the exacto knife *heh-heh*), and Cynthia gave me what she called 'Jewish vampire protection.' Not to forget the beautiful 8 X 10 photos from last year's weekend that Vicky gave me--they are so cool and I got Ger to autograph one for me. Oh . . . and a couple of people brought zines for me to sign, which is somewhat shy-making but very cool in it's own way.

Not as cool as THE coat, of course. But then, nothing's as cool as THE coat... Except Ger.



Mister Cool

The next morning everyone met in the main room. The chairs were arranged in a semi-circle and we all introduced ourselves to one another

(there was someone else there I didn't know from Jersey--HI!). Rosemary directed anyone with something to get signed for someone else to give it to her and George and they'd get Ger to sign it later. She also asked that any gift presentations be held until breakfast on Sunday morning. Several kind people saved a place for me up front and Tami loaned me her bitty camera (which turned out to take GREAT pictures). I felt so much better with a camera in my hands.

Tami also gave me a small, green Caddie and a meat hammer to destroy it with. As they had a few minutes while Carrie and Gail set up the Gerpardy game, I somehow decided that destroying it in public in front of a room full of people and a half-gazillion video and still cameras would be 'a good thing.' And I hadn't had a drop of ANYTHING. I swear. I think someday the Smithsonian will hold an exhibit of 'the Caddie smashing.' They've certainly got enough material for it.

The contestants in the Gerpardy game did VERY well, considering that they didn't really volunteer so much as were dragged out of a bowl (their numbers were, anyway). Carrie (our Alex Trebeck) was somewhat astonished that at least one person in the audience knew every answer and warned that she'd get harder questions for next year. So study hard, folks! Gail was a perfectly charming and able bimchette. This year's first prize was a mouse pad with the scene from "Near Death" in which Nick is caught in mid-stride in something sheer while backed with a REALLY bright light.

(Ger, by the way, at first claimed that he was wearing nothing under the gown. He then adjusted his story and said that it was Rick, not him. All I can say is that the next time he does something like that, he'd better lead with his left leg instead of his right.)

After the game, Ger arrived. He had them clear an area at the front so he could move more toward the center of the crowd (which means that almost all of my pictures are in profile--hee!). He wandered over to me and said, "You have something to show me?"

I just stared at him blankly--me being a bear of very little brain and not having a klew--so Ger

looked over at Rosemary and said, "That's what I was told--" Rosemary mentioned the car, two of my brain synapses connected, and I managed to fish the remains out of the bag. I think he was disappointed he'd missed the main event, although God knows there are enough tapes out there to choke a Caddie. While the chairs were being moved (I'd moved mine, was trapped, and basically couldn't go anywhere or be any more helpful than to talk to Ger--yeah, I know, what a crime, right?) I told him that I'd been to Universal and he said he'd taken his kids there. He asked if I'd gone on the back stage tour and we both agreed the ice cave was THE thing to see, Ger saying something along the lines that it's amazing that something so simple was still so effective.

Ger asked if anyone had any questions. As usual, there was that momentary pause as we all sat there trying to come to grips with the fact that we were there and Ger was there and he was *talking* to us, then Ger stood up, waved as if he was saying good-bye and said something to the effect that he guessed that was it. He next said that he supposed everyone wanted to talk about "Last Knight."

For exact details, video will be available through Ger's club (the money goes to Children's Hospital, so don't beg tapes off friends but buy them from the club and help the kids, okay?).

Firstly, let me say that a physicist friend of mine has told me that Ger should not exist--he breaks a number of physical laws and if Mother Nature ever catches up to him he's gonna get thwapped with the happy stick. I have never met such a great-souled, charming, lovely, caring and kind person in my life. Add to the fact that he has an incredible sense of humor and one can only be thrilled that he and Alanna (who must have the patience of a saint and just as good or better sense of humor) are having children and keeping that genetic coding in the gene pool. The world would be a sad and dim place without people like them.

Last year, Ger was sick. He didn't kiss that many people (although his hugs are legendary and for VERY good reason, he gives great hug) because he didn't want to spread the germs (you will remember that only the Knighties got sick last

year) and we were amazed that he had such an amazing store of energy.

This year he was a ferret on a double-espresso. I pity people who only had 100 film in their cameras--the man is probably little more than a blur with a smile. You could NOT keep up with him. The only time he sat in one place for any length of time was during autographs and he still moved around. Vicky and I are working on an article for Rosemary to help people get pictures of Ger next year that actually look like a person instead of a whirlwind. In fact, at the auction a few people actually shouted and asked him to stand still so that they could get pictures (he did, they did, and there was much joy in Thousand Oaks).



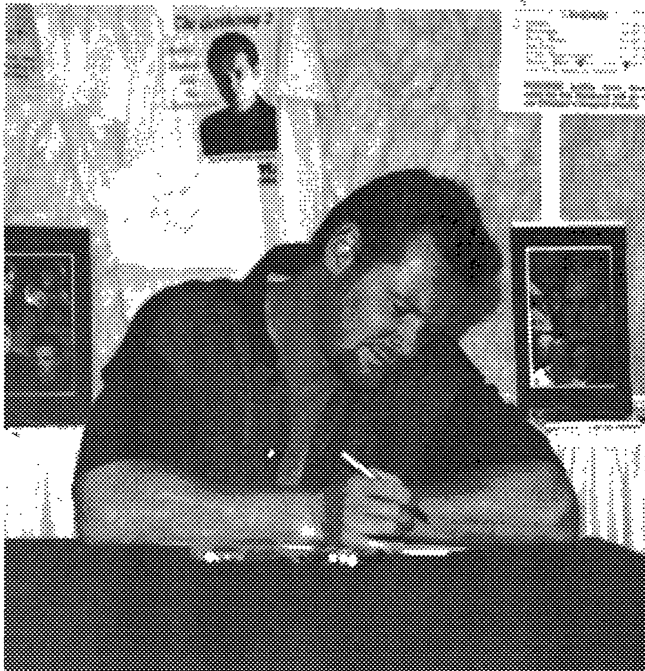
"I have fans there, too?"

And I'm getting ahead of myself. Have I mentioned that the hotel was great? They gave us plenty of towels, the toilet worked, they didn't lock me in a room and break the key off in the door, there were no mysterious stains on the ceiling, the air conditioning worked, the hotel operator didn't impugn my reputation (although she did tell several people that I wasn't registered), and we didn't have to pay extra for a telephone (like the hotel in Toronto!). Really, really lovely place.

I also hoped I didn't make too much of a pest of myself by not always holding up my hand. It's hard to remember when you're talking to Ger that it's a sort of formal setting. If it were possible, the weekend should be held in a restaurant with one

big table, Ger in a cut out in the middle and all the beer you can drink.

Anyway, back to Ger. He talked some about "Last Knight." It turns out that Jim wrote the early script, which was rewritten extensively as they went on. Tri-Star was the 2:00 AM phone call on the last night of shooting and they'd left the final scenes till last because it was the last show. They were told that things should be ambiguous and, as Ger said, "I couldn't die," because of the problems with syndicating a program where the cast is killed off at the end.



Geraint signing autographs.

Rosemary provides index cards for those people who want to ask questions but who are too shy and I put in Sharon H.'s questions for her. In one of the scripts we've seen, Nick actually bites, drains and kills Natalie after thinking that he couldn't bring her across. This piece was taken out, then replaced in a later script, then dropped at some point afterward. Ger said he removed the second draining and Jim put it back in.

He said the whole tears thing was because it was an emotional moment when he turned to Nigel between takes and realized that this was it and that this was the end of it. They'd said goodbye between shots. There was nothing intended about Nick regaining his mortality in that. Ger said that

he would have preferred Nick becoming mortal and him and Natalie going off together at the end. He also said that he went to Ralph's (a supermarket) and the checkout girl gave him hell about "Last Knight," even though he had a coupon.

Ger's been offered some dramatic roles, but he said they're all too dark. He was offered a lead in the new USA series based on the French movie "La Femme Nikita" (which was made into a US film called "Point of No Return")--it's about a girl who's taken off the streets and trained to be an assassin. He pretty much indicated he'd be turning that down. He also mentioned a role as a defrocked priest who masturbates beneath people's windows (later, when asked what his father thought about his work, Ger said that the vampire thing made his dad laugh and the priest thing would probably be okay because the guy no longer had a congregation, but still--). He said he'd like to do some light stuff and/or comedy (and anyone who's seen "Ghost Mom" will agree, I think, that we'd like to see him do that, too).

Ger talked a little about his son being in "Human Factor." The boy he wanted for the role wasn't allowed to take the part because his grades were bad. His son doesn't want to be an actor but wants to be an inventor. His daughter is interested in acting, singing, dancing, but Ger suggested that she try 'waiting' for a while. When asked if his children spoke Welsh, Ger said no but that they'd probably be able to learn because of the sounds they made at home. He said that if anyone official ever asked his kids what they did with their dad, he'd probably end up on an island somewhere, kept away from everyone.

Someone asked Ger to speak some Welsh and he read something that was handed to him, which turned out to be the Welsh national anthem. Also, there was an article that listed personalities people would like to see with their clothes off. Ger was on the list... just above Eddie, the dog from Frasier.

Ger seems very happy in southern California and mentioned that he was looking for another car--he's driving a rental right now. He'd wanted to blow up one of his old cars in an episode but didn't get a chance until "Human Factor." Then just as they were about to explode the thing, some drunk partygoers wandered onto the set to





THE FOREVER KNIGHT EPISODE GUIDE Season Two
compiled by Valerie Meachum

Regular Cast:

Nick Knight: Geraint Wyn Davies

Dr. Natalie Lambert: Catherine Disher

LaCroix: Nigel Bennett

Janette: Deborah Duchêne

Captain Amanda Cohen: Natsuko Ohama

Don Schanke: John Kapelos

Regular Production Credits:

Executive Producers: James D. Parriott and Jon Slan

Supervising Producer: Nicholas J. Gray

Consulting Producers: Larry Lalonde and Phil Bedard

Producer: Richard Borchiver

Created by James D. Parriott and Barney Cohen

Music composed and performed by Fred Mollin

Killer Instinct

Nick is framed by LaCroix for the murders of several small-time criminals, an attempt to sabotage Nick's current identity that fails when Natalie and Schanke identify the real killer. Flashbacks recall Nick's early education in the bond between a vampire and his master.

Written by Naomi Janzen

Directed by Michael Alan Levine

Jeff Morris: Michael Caruana

Grace: Sandi Ross

Rogers: Michael Simpson

Dreyfus: Jonathan Whittaker

A Fate Worse Than Death

The murder of a prostitute hits close to home for Janette, who has provided refuge for the dead woman and many of her colleagues; and Nick is caught between her wish for revenge and his own belief in mortal justice. The case stirs up Janette's memories of her own past in a tenth-century brothel, from which LaCroix provided an escape.

Note: Natalie Radford appeared in first season's "Dead Issue" as Ilse, Alexa Gilmour in "False Witness" as Sarah Fergus.

Written by Gillian Horvath

Directed by Don McCutcheon

Celeste: Natalie Radford

Mason: Kevin Jubinville

Draper: Ross Petty

Miklos: Earl Pastko

Daviau: Christian Laurin

Anna: Gloria Slade

Julie Beamer: Andrea Menzies

Louise: Alexa Gilmour

"Stranger Than Fiction"

Nick must protect novelist Emily Weiss, whose work is too accurate for the comfort of the vampire community, from a stalker who is either a vampire or posing as one. Weiss, Nick, Natalie and Schanke imagine themselves and their friends in the shoes of Weiss' characters.

Written by Phil Bedard and Larry Lalonde

Directed by Clay Borris

Emily Weiss: Larissa Lapchinski

Andrew: Andrew Miller

Gloria Chapman: Laura Press

Grace Balthazar: Sandi Ross

Tansey (fan): Ronn Sarosiak

Jessica (V.J.): Hayley Tyson

"Christian": Normand Bissonnette

Det. McCabe: Brian Kaulback

"Forward Into The Past"

Nick must find a woman he helped to disappear in the early 1950s, before her husband's killer does--a difficult task since even Nick doesn't know her new identity.

Written by Michael Levine and John Scheinfeld

Directed by Don McCutcheon

young Katherine Barrington: Stephanie Morgenstern

older Katherine Barrington: Corinne Conley

young Jeremy Stanton: Matt Cooke

older Jeremy Stanton: Donald Davis

Aristotle: R.D. Reid

Ava: Carolyn Hay

young Madelyn Pinchot: Venetia Marie

older Madelyn Pinchot: Fran Elliott

"Hunted"

A resourceful killer plays a deadly game, promising millions to victims if they can survive a timed "hunt". The hunter sees that Nick is a vampire and makes him the next target by kidnapping Schanke and using him as bait. Nick recalls LaCroix giving a lesson in "hunting the hunter" in a Victorian-era forest.

Written by Roy Sallows

Directed by Allan Kroeker

The Hunter: Gwynyth Walsh

The Biker: Robert Collins

Walter Trethewey: Brian Tree

Elizabeth Trethewey: Nicky Gaudagni

Yates: David Bedard

"Faithful Followers"

Schanke and Natalie fear that Nick has been snared by the cult where he is working undercover to investigate the death of a city councillor's son. In 1920s Egypt, a fellow vampire wins a wager with LaCroix by tricking Nick with a false prospective cure.

Written by Naomi Janzen

Directed by Jon Cassar

Matthew: Karl Pruner

Holly: Linda Prystawski

vampire Thomas: Robert Bockstael (who also appeared as the murderer in "For I Have Sinned" first season)

David Barton: Jody Racicot

Councillor Cardelli: Gerry Mendicino

Helen Ruskin-Slater: Anne Wessels

Vincent Cardelli: John Stoneham, Jr.

Father's Day

Nick's efforts to help a gangster's heir get away from his criminal family are complicated when the patriarch calls in a favor--from LaCroix, who owes him for revealing that he smuggled Nick from Paris to Los Angeles in the 1920s.

Written by Gillian Horvath

Directed by Bruce Pittman

Don Thomas Constantine: Peter Boretski

young Thomas Constantine: Peter Outerbridge

David Constantine: Maurice Godin

Karin Constantine: Nicole Oliver

Johnny Lamar: Vito Rezza

Customs Officer: Robert Latimer

Sgt. Carter: Tony Craig

Carey: Matt Birman

Jim: Randy Butcher

"Undue Process"

The suspect in the murder of Natalie's 10-year-old goddaughter is released for lack of evidence, but dies while in Nick and Schanke's protective custody. Natalie, barred from the case, becomes suspicious of the doctor called in on it. Nick recalls his own 18th-century brush with vigilante justice, and his revenge on the mob that condemned him.

Written by Michael Sadowski

Directed by Allan Kroeker

Dr. Emma Reston: Lynne Thomson

Ronald Gault: Allan Royal

Ms. Sheppard: Theresa Tova

Prison Guard: J.R. Zimmerman

Hobbs: Keith Kempes

Vivian: Marianne Moroney

"Bad Blood"

An Irish Interpol agent and vampire hunter teams up with Nick, Schanke, and an ambitious young detective to stop an unusually vicious killer: an insane vampire once known as Jack the Ripper, whom Nick failed to kill in 1888 as he was asked to do by LaCroix, incapacitated by the man's tainted blood.

Written by James Johnston

Directed by Allan Kroeker

Liam O'Neal: Cedric Smith

Bridget Hellman: Kimberly Huie

Grace Balthazar: Sandi Ross

Miklos: Earl Pastko

Father Hurley: John Swindells

Barber/The Ripper: Ken Ketter

Raven Waitress: Theodora Farray

Young O'Neal Boy: John E. Campbell

"Can't Run, Cant Hide"

Nick and Schanke's investigation of a disturbed Vietnam vet's murder leads to the discovery that someone has been picking off his "Clean-Up Crew" unit one by one. Nick, working as a Red Cross medic, had immunized the children of a village wiped out by the "Clean-Up Crew" in 1971.

Written by Ron Taylor

Directed by Jon Cassar

Casey Brooks/Lt. Drake: Clark Johnson

Tran: Von Flores

Abraham Lindley: Richard McMillan (also was Matthew in "Dying to Know You" first season)

Kyle the Grocery Boy: Gordon Michael Woolvett

Vietnamese Mother: Bernadette Li

Damon: Richard Campbell

Beverly: Nicole Greenspan

"Capital Offense"

A woman facing the death penalty in Texas is recaptured in Toronto, where she insists she is innocent and convinces Nick to track down the man she claims is the real murderer. In an early 19th-century flashback, a young nun helps Nick hide from a mob.

Written by Michael Sadowski

Directed by Timothy Bond

Laura Garfield/Marise: Lisa Langlois

Danny Carruthers: Robert King

Amber: Lenore Zann

Sgt. Lillian: Rebecca Bell

Mother Superior: Lise Lebel

"Amateur Night"

The star of a police movie that has hired Schanke as a consultant causes trouble when her observation of a drive-by shooting case become interference and she becomes a target. Nick recalls the beginning of his own police career in late 1960s Chicago, when his inexperience nearly got his partner killed his first night on duty.

Written by John Scheinfeld and Michael Levine

Directed by Don McCutcheon

Alix Logan: Laurie Paton

Director: Wayne Best

High-Tech Sneakers: Richard Chevolleau

Keys: Andy Marshall

Czajkowski: Dennis O'Connor

G-Roc: Arthur Eng

Shanice's Mother: Michelyn Emelle

"Beyond the Law"

Nick and Schanke are hindered in a murder investigation because of the diplomatic immunity of the prime suspect. Nick discovers that the diplomat is covering for the real killer: his exiled son. Flashbacks recall the mid-1960s, when Nick finds a politician took advantage of a woman on his campaign staff.

Written by James Johnston

Directed by Michael Alan Levine

Ambassador Oleg Petrashenko: David Calderisi

Juri Karamov/Damir Petrashenko: Naom Jenkins

Daphne Malloch: Deborah Theaker

Jacques Tremblay: Pierre Lenoir

Angela Mosier: Lisa Ryder

Sen. Tom Garder: Stewart Arnett

Tamara Brunansky: Gail Travers

Mrs. Javitz: Judy Sinclair

Paula Kierns: Kate Greenhouse

Jill: Katie Griffin

"The Fix"

Nick and Schanke are investigating a fellow cop's apparent suicide when Natalie discovers a potential cure for Nick that appears to work, but causes erratic behavior. Janette and LaCroix remind him about the mortal scientist who claimed a cure in the 1860s, whose actual goal was to imprison and study him.

Written by Michael Sadowski
Directed by Nicholas J. Gray
Fred Berman: David Eisner
Jimmy Vinetti: Howard Jerome
Dr. Spense: Ian D. Clark
Brian Sykes: Paul Sanders
Hot Dog Vendor: Anne Marie Scheffler
Pretty Girl: Kim Schraner
Vince: Eric Bryson

"Be My Valentine"

Prompted by a Valentine-motif case, Nick initiates a shift from friendship to romance with Natalie. LaCroix moves to claim her as forfeit for an 800-year-old bargain with Nick, in exchange for leaving his own mortal love: Nick's sister.

Written by Diane Cary
Directed by Stefan Scani
Fleur: Claire Rankin
Stan: Marvin Karon
Nick's Mother: Nonnie Griffin
Terry: Natalie Gray
Elsa: Patricia Carroll Brown
Fiancé: David Sutcliffe
Co-Ed: Shelly Hong

"The Fire Inside"

When a madman with a flamethrower begins "exterminating" the homeless, Nick, Schanke, Natalie and Cohen must confront personal demons to deal with the case. In a mid-19th-century flashback, Nick protects a father and son, runaway slaves who hide in the same abandoned house as the three vampires.

Written by Marc Scott Dicree
Directed by Allan Kroeker
Danny: Derek Aasland
Jonah: Tyron Benskin
Jake: John Bourgeois
Tom Phillips: Todd Stewart
Dr. Zang: Glenn Bang
Angie Pappas: Tracey Hway
Fountain: Thoywell Hemmings
Billy: Ira Glasner
Beverly: Serena Pruy
Margaret Phillips: Allyson McMackon
Dragon: Randy Butcher
Voice of the Dragon: Geordie Johnson

"Blood Money"

The head of an important financial firm is murdered, and among the holdings commandeered by the killer is an immense foundation endowed by a treasure stolen by Nick and a mortal partner in the 17th century.

Written by Jason Brett
Directed by Geraint Wyn Davies
Sean Du Champs: Gordon Currie
Feliks Twist: Andrew Gillies
Charles Du Champs: Bernard Behrens
Welkin/Robber: Colm Feore
Dooman: Gary Robins
Jenkins: Ellen-Ray Hennessy

"Partners of the Month"

Schanke's marital troubles prompt him to move in with Nick temporarily, and color his work when a millionaire is murdered and the most likely suspects are the man's wife and his mistress. In Renaissance Italy, Janette and Nick part bitterly when she grows restless after a 97-year "marriage".

Written by Shelly Goldstein
Directed by Alan Simmonds
Julia Winwood: Deborah Rennard
Victoria Levy: Victoria Adilman
James Coulter: Stewart Bick
Paul Levy: Raymond O'Neill
Harry: Nigel Williams

"Queen of Harps"

When a cursed Welsh harp surfaces in an estate auction, Nick becomes obsessed with returning it to its home, where he first encountered it as a mortal knight called upon to bring the pagan people of the region under control.

Written by Gillian Horvath
Directed by Alan Simmonds
Gwyneth/Johanna Shea: Brenda Bazinet
Sir Raymond/Hugh DeLabarre: Peter Donaldson
Ted Haley: Ron Hartmann
Sam Baskers: David Bolt
Concierge: Colin Miller

"A More Permanent Hell"

An astronomer's evidence that a huge asteroid will end life on Earth in three months creates chaos: riots break out, many commit suicide, vampires kill at random, and a frightened and overworked Natalie asks to be brought across. LaCroix's reaction is more thoughtful than most, but he has lived through the end of the world once before: brought over by his own young daughter as Pompeii died around them.

Written by Ron Taylor
Directed by John Kapelos
Marybeth Ellis: Sharon Bernbaum
Flavius: Richard Partington
Divia: Kathryn Long
Seline: Gina Wilkinson
Dr. Paul Dana: Julian Richings
Brianna: Joanna Bacalso
Spark: Rod Wilson
Dr. Forbes: Michael Ayoub
Dr. Carter: Jaqueline McLeod
Officer Harris: Adrian Falconer
Plummer: Lee Tim

"The Code"

A visit from Schanke's ex-partner, now a private investigator, prompts him to examine his own career with an unforgiving eye, especially when it seems Nick is completely discounting his input on a drug-tampering case. In the American Old West, Nick is befriended by a bounty hunter seeking to collect the price on his head.

Written by John Kapelos
Directed by Clay Borris
Delehanty: Joseph Ziegler
Wade: David Nerman
Gwen: Bridget Giggs
Irene: Anna-Louise Richardson
Duke: Conrad Bergschneider
Prospector: Ron Hastings

"Curiouser and Curiouser"

Following the shooting of a young woman at the Raven that Nick feels he should have prevented, he finds himself in a world where vampires don't exist, all his relationships are unpleasantly inside-out, and he must solve the knife-stabbing murder of LaCroix--all the consequences, LaCroix tells him, of his accumulation of guilt.

Written by Phil Bedard and Larry Lalonde
Directed by Jon Cassar
Carol Lewis: Judith Scott
Alicia Carpenter: Dianne DiMarco
Larry: Steve Cumyn
Monica (female mortal): Carla Renee

"Near Death"

The death of a scientist exposes a series of consciousness experiments involving induced near-death experiences. Nick agrees to undergo the process in hopes of reversing the choice he made at death's gate in 1228: the decision to return to life as a vampire.

Written by Phil Bedard and Larry Lalonde
Directed by Nicholas J. Gray
Dr. Dianna Linsman: Julie Stewart
Dr. Alex Nystrom: Colin Fox
Dr. Naomi Ross: Amanda Tapping
Dr. Joel Becker: Paul-Emile Frappier
The Guide: Dyanne DiMarco
Dr. Julian Welner: Paul M. Rutledge

"Baby Baby"

A woman Nick brought over by mistake in 1920s Paris seeks to regain her mortality through a legendary cure: becoming pregnant by and then killing a particular sort of mortal man.

Written by Morrie Ruvinsky
Directed by Geraint Wyn Davies
Serena: Denise Virieux
Trilling: Page Fletcher
Sgt. Mandrake: Richard Blackburn
Armand: Pierre Peloquin
Louise: Maxim Roy

"Close Call"

Following yet another of Nick's "miraculous" feats on the job, Schanke begins to check out his partner's eccentricities and acquaintances, reaching the inevitable conclusion. This episode makes extensive use of clips from previous episodes, both first and second season, as Schanke puts together his observations.

Note: Christina Cox appeared in the first-season episode "For I have Sinned as Joan of Arc". The bulk of guest cast credits are for the previous-episode clips, and are not repeated here.

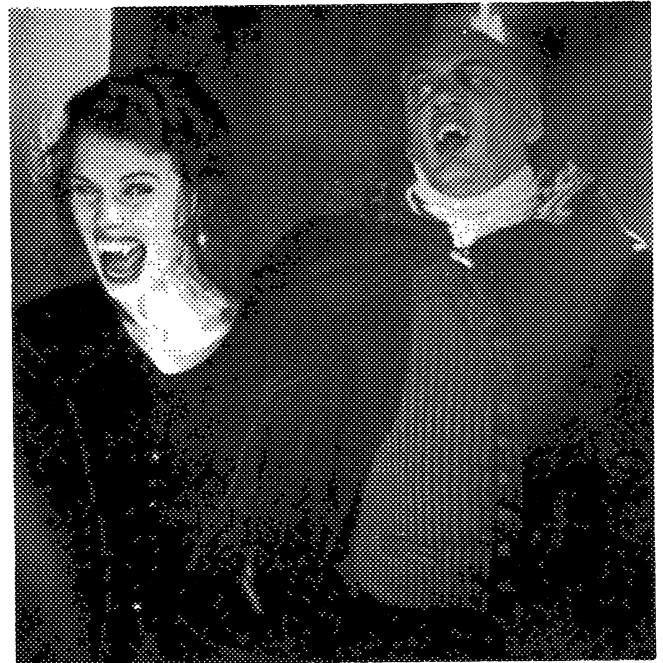
Written by Michael Sadowski
Directed by Clay Borris
Fugitive: John Stoneham Sr.
Vera: Karen LeBlanc
Motorcycle Cop: Christina Cox

"Crazy Love"

The analysis of an escaped killer's need to possess and control others hits Nick too close to home, prompting him to seek an outlet in Janette and to recall his affair with and inevitable destruction of a young woman in the early Renaissance.

Written by William Schmidt
Directed by Don McCutcheon
Barlow: Peter Blais
Amalia: Danielle Brett
Nurse Simmons: Joyce Gordon
Robyn Flood: Moynan King
Michelle Parker: Patrushka Sarakula
Erin Devon: Alyson Green
Whitney David: Michelle Moffatt
Security Guard: Ricard Gira

Trivia Note: On first airing in the US, Michael Sadowski was erroneously credited as writer of "The Code."



see what was going on.

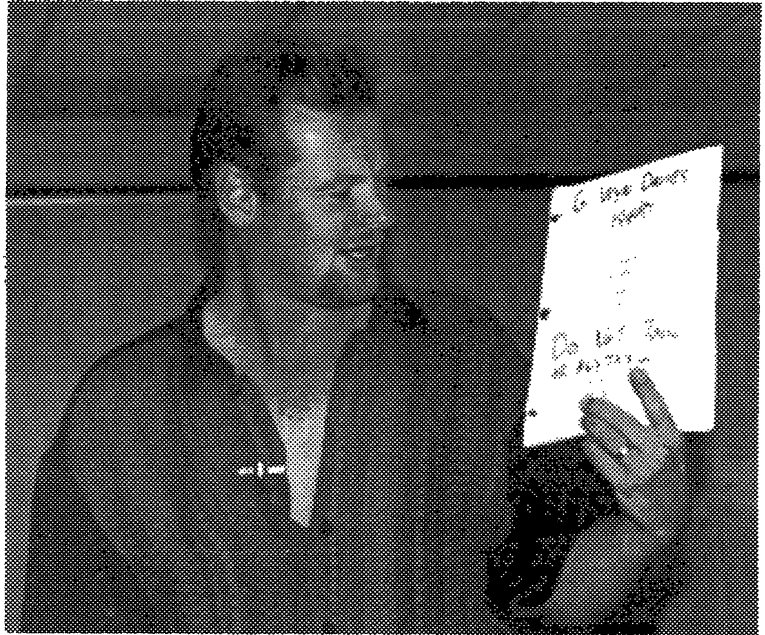
He was unhappy about what happened to the third season. He was very unhappy about Deb having been dropped from the cast and said (I think at the auction) that Natsuko was the most gracious lady he'd ever met and he was sorry to see her go as well. He confirmed that most of their historical costuming was rented from Stratford and other theatre groups and a business ('Thunder Thighs') run by a woman who was their costumer during the first season. Ger said that they'd often send to Stratford for stuff that he'd worn when he was on the stage several years ago, not remembering that it HAD been several years ago... and that he'd end up wearing costumes he remembered other people who matched his current age back then had worn. He also mentioned that this was sometimes a problem in casting, as he'd go to cast someone who he thought of as 'young' but they turned out really to be the same age he was and they often had to go with someone younger.

I should mention that Vicky Bratton lost 99% of her voice before the weekend, which was unusual because most people are speechless AFTER they meet Ger but I guess Vicky decided to start early. She tapped me on the shoulder and asked me to ask a question for her. I told her to hold up her hand and when Ger called on her, told him that I was her official spokesperson and repeated the question she whispered to me. Ger started to answer her, stopped, turned to me, and said, "Tell her that--" Vicky wanted to know if he was going to appear on one of the *Alien Nation* movies since he was a friend of Michele Scarabelli. Ger said they'd just finished wrapping the latest movie and he didn't know if there'd be any more. He also said at some point that he tries to hire his friends for any projects he can.

Ger did the *Outer Limits* episode because he wanted to direct one--so they told him to come and do this episode and they'd talk. He still isn't sure what it was about.

Ger said that his all time best time in the business was on a Saturday afternoon, when he and Colm Feore and their fencing instructor/stunt man were

blocking out the fight scene for "Blood Money," which I gather was worked out on the set that had just been constructed. The actor who played Felix Twist, also a friend of Ger's, had come by, and I gather a few cold ones were downed. But he said that he had a great time and that's what the whole business was about.



Geraint auctioning a script.

There's just SO much of this stuff. Like his description of the actress who played Serina in "Baby, Baby." Ger was trying to be delicate about how they were going to shoot the scene and she just said, "If I need to be naked, I need to be naked," and off came her top. So he's trying to do the scene and direct it and warned the camera man not to get any nipple shots. He said she was very uninhibited.

When they filmed the finale on the CN tower, they had a double problem because both Ger and the actress don't like heights, so he had a little problem blocking the scene. They got half way through it and the wind came up, so they had to give up and find an empty lot somewhere where they could put up an 8 X 8 foot blue screen to match the shooting they'd done earlier. Ger said it limited the scene a lot--"I'm so angry, I'll just--I'll just STAND here--" But it worked.

He also talked about filming the 'sex' intro to "Black Buddha." He said the final music wasn't

dubbed in, so the dailies were sent to Tri-Star execs with him off-screen directing and shouting extreme encouragement to the actors... he said he sounded like a sex fiend.

Ger talked about the 'round and round' stuff in HF (also known as 'the Dramanine Factor') and said that he was trying for something but it didn't work. It was also called, "I've found a new toy." The stunt shots in "Blood Money" were filmed in one complete take. His stunt double and friend, Rick, was supposed to jump off the balcony, then Ger would pick up the shot later on. When Rick jumped, he threw out his arm and dislocated it. Ger said it was terrible because Rick was trying to talk the others into wrenching the arm back into the socket and they tried, but he'd thrown it out too badly (and it hurts like HELL). So they carted Rick off and Ger turned to the next stunt double--there were a couple who were on as extras who could double for him--and basically said, #2, go ahead. It was like they could just keep trying it until they ran out of stunt men.

Someone mentioned the books on tape Ger did. He said there was some of that stuff he'd never understand what it was about and that he'll never be able to say 'probably be' in front of a microphone. The trick was to read through it and handle the words as they appeared, not to try to take the whole sense of it at once.

Ger really liked Jon Cassar's work and mentioned "Curiouser and Curiouser." Someone asked him what his favorite episode might be. I think he mentioned that, but he also mentioned, "The Fix."

Lunchtime rolled around and George finally convinced Ger it was time to go. People were chomping at the bit to get into the back of the room and buy the pictures of Ger and other stuff for sale. Ger turned to one side of the room and asked where a good place to eat might be--then he looked at me. I'm from Jersey--how the heck did I know? But I'd been to Roxy's, it wasn't great Deli food, and I mentioned that. I don't think they went because they were looking for someplace close they could walk to and they'd have been nuts to announce where he was having lunch.

People were buying things like crazy and then we gathered together a group of people and headed to the mall and the traditional Weekend With Ger

one hour print place. Boy, did those people get business that day.

Back from lunch, people were already starting to line up when Rosemary decided that maybe it would be better if we went by membership number. People scrambled to get their stuff together and get on line. Lana was a photo goddess, kneeling the entire time on the floor in front of the autograph table and taking pictures of everyone with her camera or their camera--and she never got a picture of *herself* with Ger, at least until the table picture at breakfast on Sunday morning and then it was a group picture.

Allison and Dotti had been given nerf bats to keep people in line (as they were official security) and mostly everyone was extremely well-behaved. Rosemary suggested limiting the number of items people could have signed, but Ger said no.

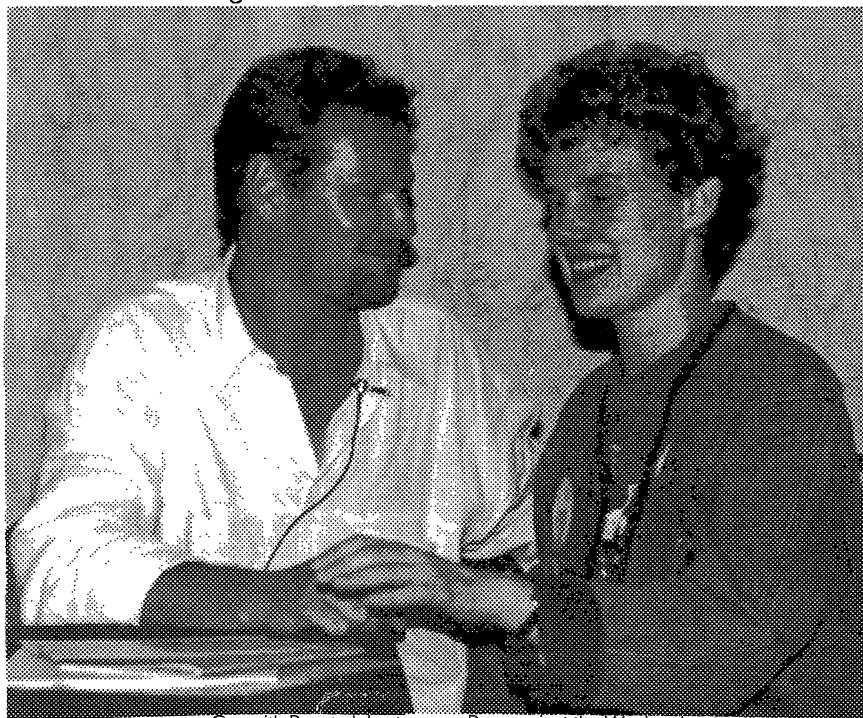
He signed so many things that his hand swelled later and he couldn't sign anything on Sunday morning (Rosemary asked that we not ask him, as Ger couldn't say no). When Ger signed something for you or spoke with you, he always listened to you, as if you were the only person in the room. I can't believe he remembered all those names! Toward the end he was getting punchy and was obviously relieved when it was all over--or that part of it, anyway.

Dinner was called. I tried to help Lana up off the floor and dropped her (sorry Lana!) because her legs were numb from staying down there so long. She assured Ger that she was okay, though. We did take-out from Roxy's and came back to the room for some down time, which worked well.

The auction started a half hour later than scheduled, but we wouldn't have been ready any sooner. I have to commend Rosemary and George--everything started on or about time which is nearly impossible to manage with such an event (personally, I'm gaining a reputation for being a late dinner guest!). Someone had saved a seat for me, but we had to make arrangements for some people and I got shunted. I had no hope of getting any pictures with the teeny camera, but snuggled down next to the video camera at Lana's feet, had Tami's tape recorder there, and had the best seat in the house. (And I thank Rosemary and George for allowing me to stay there, because if too many

people had joined me we all would have had to move because of fire regulations, but I was enough out of the way not to matter.)

Boy, did I get pictures. And was Ger on or what! There were a number of scripts and tapes and costume bits to auction off. I think Ger was amazed by the bids--there'd not been that much money there last year. But I had my heart set on THE coat. It was all I wanted. So I waited. And I took the bid as high as I could.



Ger with Renate Johnston, our Paparazzi, at the Weekend.

And I lost it. There was a pizza delivered during bidding and Ger offered me a piece (it was good pizza). I ate pizza and watched that coat go waaaaay beyond what I could afford to pay for it. Laurie Fenster-Cohen eventually won it. She got a hug and kiss from Ger, then pointed down toward me and said something. So Ger came over and hugged me. So I got a hug from Ger IN THE coat. Which was pretty cool and very unexpected.

There was some pretty serious bidding and things went for far more than they have in the past. Ger sat on Allison's lap at one point, signed his shirt from Taming Of The Shrew in a very interesting place, and there was at least one hugger with roving hands (you're not getting named, but I have a picture of Ger's back and your hand--you can't be seen in it).

Sunday morning, Rosemary and George presented Ger a certificate of appreciation from the club thanking him for the Weekend (it mentioned commending him as the most completely clothed man on television). Ger presented George with a certificate of appreciation for doing all that he'd done for the club and for generally just being George (which is a very important thing to be). George and Rosemary also gave Ger two gargoyles to match the one given to him last year--these two are reading the two books on tape that

he did "Hauntings" and "Forebodings." He said they'd bookend his tomatoes and last year's gargoyle was also in his garden.

I mentioned to Rosemary that Scottie and I had to leave because we were going to the Getty museum and she had Ger come over to our table pretty quickly--which was extremely kind of her! He told me that he'd had the beer and mentioned that we'd have a great time at the Getty. Vicky gave Ger two albums of pictures she'd taken that weekend. Jennie gave Ger a pair of Pajamas from Valerie and Amy (Ger said that he'd given up wearing pajamas since he'd moved to California and Jennie had answered, "Nigel told us the same thing."), as well as a plastic golf club with two

balls (so he could practice for the times he drank while golfing and was forced to hit two balls instead of one) and also a photo album she and Amy had put together of Ger's appearances at cons and pictures of us and all sorts of things.

Then Scottie and I had to leave. We had a wonderful time at the Getty, got to see the ocean (but it's on the wrong side!) and had a grand time that night and the next morning. Then we went home.

So if you read this and you end up going to next year's Weekend and I get shut out because I've been twice, remember to be kind and post something. After all, we've gotta share. We're family.



Taming of the Shrew

A review by Lora Haines



Photograph reprinted by permission of the Toronto Globe and Mail.

Geraint Wyn Davies, the undisputed star of "Taming Of The Shrew."

Well, no one sent in a review of "the Shrewthering," so here's mine.

The Original Shakespeare Company's production of "The Taming Of The Shrew" was performed at the Trinity-St. Paul's United Church in Toronto, Ontario April 25-27, 1996. It was the silliest, funniest Shakespeare I have ever seen. Madcap is the word, I think.

Patrick Tucker, in his introduction, claimed to be staging the plays as they would have been performed in Shakespeare's time. In Shakespeare's time, he theorized, there would be several plays by the same cast each week, with little or no rehearsal or time to learn scripts. Each actor received only his own part with a few words for cues before each speech. In this production as well, there was no staging or blocking the action ahead of time and the actors received only their own lines and cues. The majority of the parts were changed each night to preserve the spontaneity. The actors received some staging, style, and diction pointers from Mr. Tucker in preparation, but material from the Shrew was not discussed in advance. The prompter, Mr. Tucker's partner, Christine Ozanne, was a full

part of the production and sat at a podium onstage.

Wardrobe was apparently also up to personal discretion, which resulted in a novel mixture of styles and periods ranging from Elizabethan to snorkel gear with down accessories and Rollerblades, and which changed each night with the actors' parts.

The cast for Shrew (as well as the audience) contained some familiar Forever Knight faces. Petruchio was played by Geraint Wyn Davies all three nights, accounting for the massive migration of FK fans to the production. Kate was played by the well known Canadian stage actress Lucy Peacock. Also familiar to the fans in the audience was Ellen-Ray Hennessey, who was Officer Jenkins, the red-haired policewoman in "Blood Money," and Richard McMillan, who played Abraham Lindley in "Can't Run, Can't Hide." The cast also included Ted Atherton, Mark Burgess, Sally Cahill, David Terry, Michael Hanrahan, Yanna McIntosh, and John Ralston, some of whom looked like familiar faces to me.

There were familiar faces in the audience as well. Catherine Disher, Nigel Bennett, and Ben Bass were reported seen in the audience on different nights.

The evening was not without Forever Knight jokes by the cast. On Friday, when I attended, Petruchio (Geraint) mounted the and proceeded to rage at his servants, to be greeted with fangs and hisses and crossed fingers. Ger tried but failed to keep a straight face.

Then the cast settled down to the subject at hand. Well, not really. There was nothing settled about this production. Everyone had fun with this one. Ger ranged from dramatic to chewing the scenery, particularly when he forgot his line. In one memorable instance he greeted another character, held him out at arm's length, kissed him on one cheek, held him out again, kissed him on the other cheek and held him out, kissed him on the mouth, and then ran over to where the prompter to get his line. *Whew!* Any longer and they would have been married! There were many pranks and jokes exchanged among the cast. One minor cast member hid under the stage platform between his appearances in one scene and the whole cast tramped over to climb down and look for him under the stage while continuing the dialog. A messenger arrived on inline skates to deliver his lines and then skated off again. On one of the other nights, I am told a pizza was delivered to the actors sitting in the choir at the back of the stage waiting for entrances later on. The scene where Petruchio denounces Kate's new gown was rather inventive and fairly ribald on one evening when the gown was actually being worn by an actress while it was being examined.

With no rehearsals, there of course was much unintentional humor. At one point Kate flounced onto the stage and plopped down on the stage pouting, only to have the prompter read out, "she weeps," where-upon she threw herself prostrate in tears. A character would reply "No, my lord" to some question, then hear the prompter say "yes" and declaim, "Yes, my lord!" One actor on Friday forgot one of his parts entirely and the character was called

several times by the prompter before he glanced at his sheets, started, called, "That's me!" and leaped from the choir to deliver his lines.

Some gags were quite intentional. One of the 'servants' bringing in the props for the next scene sat a basin of water on the bench Ger was backing towards while speaking, so that he sat in the bowl, sent a comic glare at the offender, and then stood up, not entirely nonchalantly, still continuing with his speech.

All in all, it was a vastly entertaining experience, which I would repeat without hesitation and recommend to anyone. I also highly recommend the "Shakespeare in High Park" which I was lucky enough to see that same weekend. This is an outdoor production in High Park, easy walking distance from the subway. You sit on the grass on the hill of the bowl (bring a blanket, or rent one there) and pay what you can afford as admission. Bring a picnic and insect repellent, too. This year the production was a beautifully staged and costumed, very well performed and quite athletic "A Midsummer's Night's Dream." I have never seen a better or more magical and enthralling performance, or fairies that seemed less tied to earth. What a perfect weekend of Shakespeare it all was!

[A trivia question: In what episode of Forever Knight did Lucy Peacock appear?- Ed]



Geraint as Petruchio and Lucy Peacock as Kate.

Photograph reprinted by permission of the Toronto Globe And Mail.

CROSSWORD

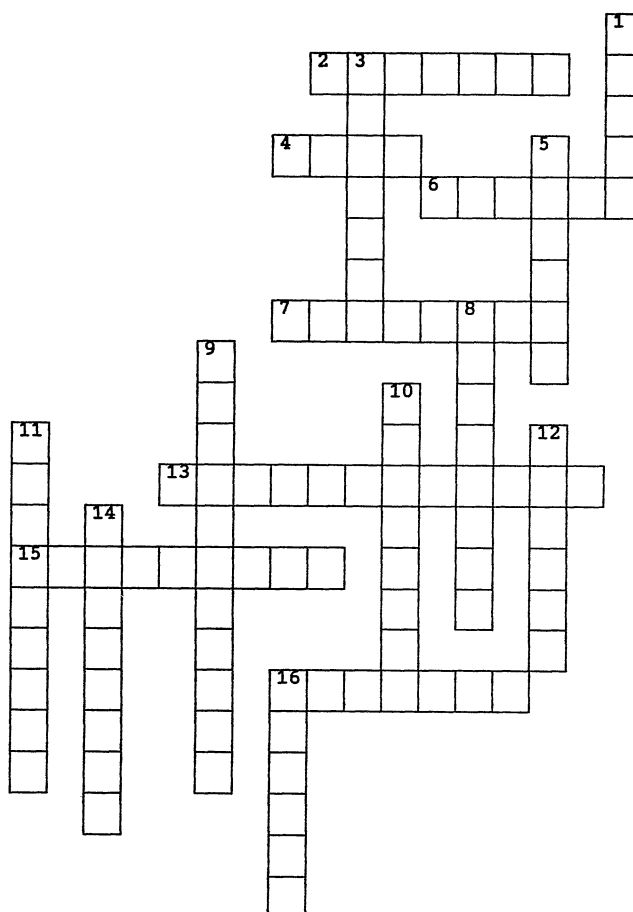
by Eva Fergusson

ACROSS

2. TOOL OF NAT'S TRADE
4. LACROIX RADIO STATION
6. TWELVE STEP MENTOR
7. VAMPIRE WHO FEEDS ON ANIMALS
13. VACHON'S PROFESSION
15. NICK'S FIRST SEASON CAPTAIN
16. REAL LIFE RAVEN

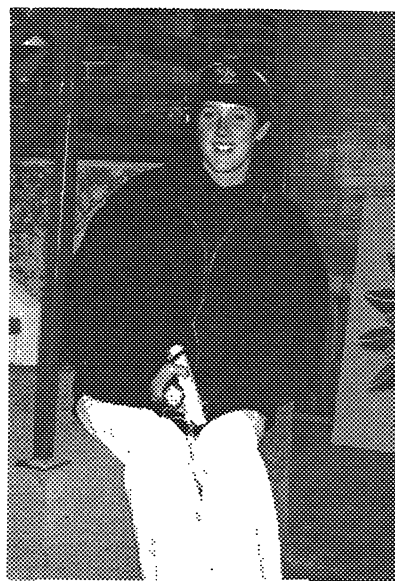
DOWN

1. BROUGHT LACROIX ACROSS
3. NATALIE'S JOB
5. MYRA'S COUSIN
8. NICK'S FIRST OCCUPATION
9. GIFT FROM LACROIX
10. MAKES ETERNITY SO MUCH LONGER
11. DRIVING HAZZARD FOR NICK
12. WHERE NAT MET NICK
14. NICK'S DIVISION
16. NAT'S ROOM MATE

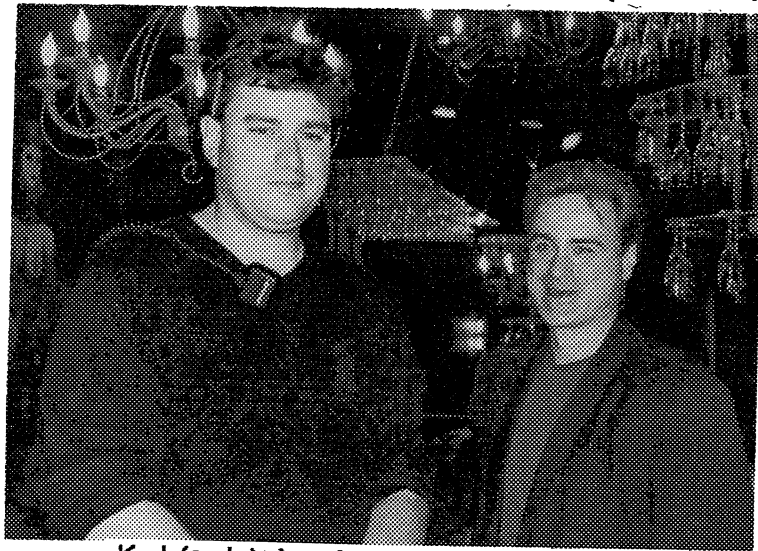




Megan Banning(3rd AD) and Mary Suetteran (Ger's Makeup)

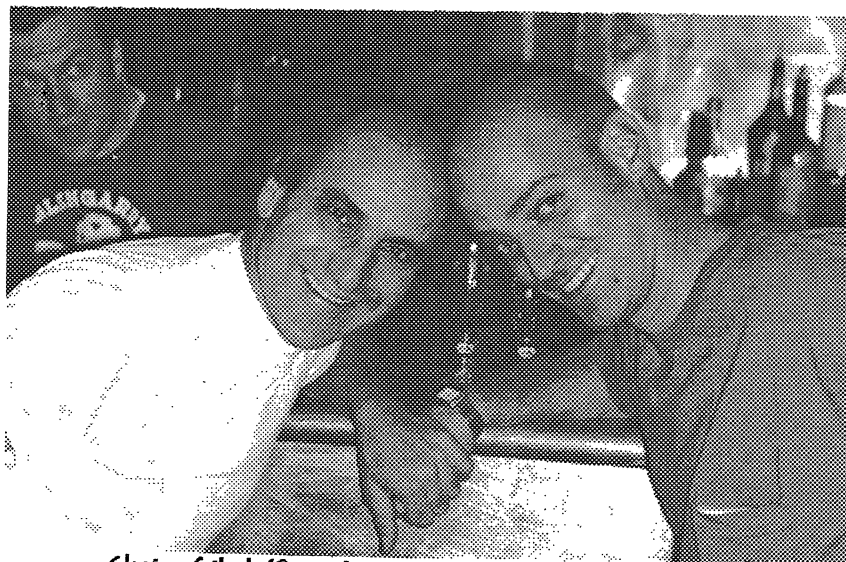


Erin, trainee AD



Karl (2nd AD) and Bill Vibert (Ger's Standin)

**PAPARAZZI
VISITS
THE SET
PART III**



Chaim Gilad (Sound Mixer) and Stewart Grayburn (Grip)

Here are some more photos
from the third season set
visit of our favorite
photographer,
Renate Johnston.



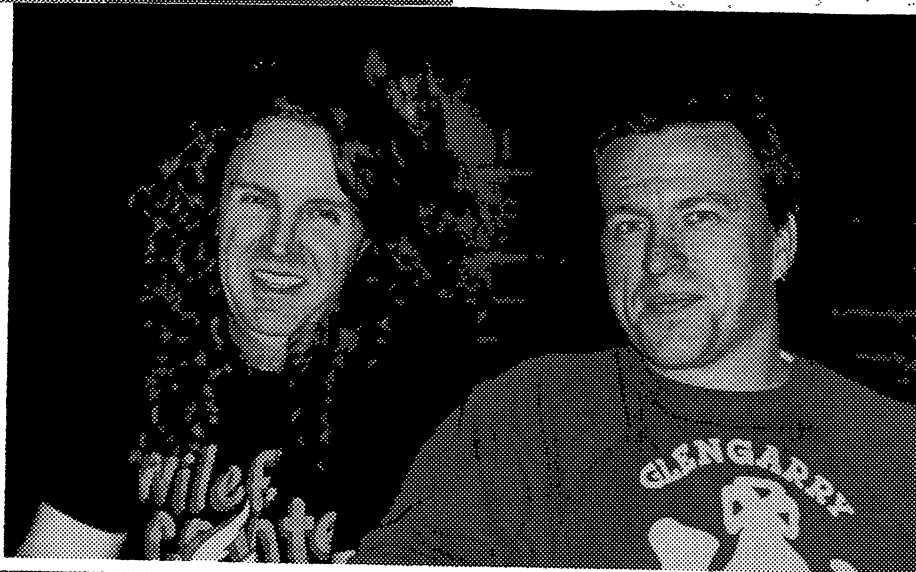
Polly Shannon (left, actress)

Pamela Hartwell (right, Eye Tech)

Anyone know the lady in the middle who looks like Ellen-Ray Hennessy?

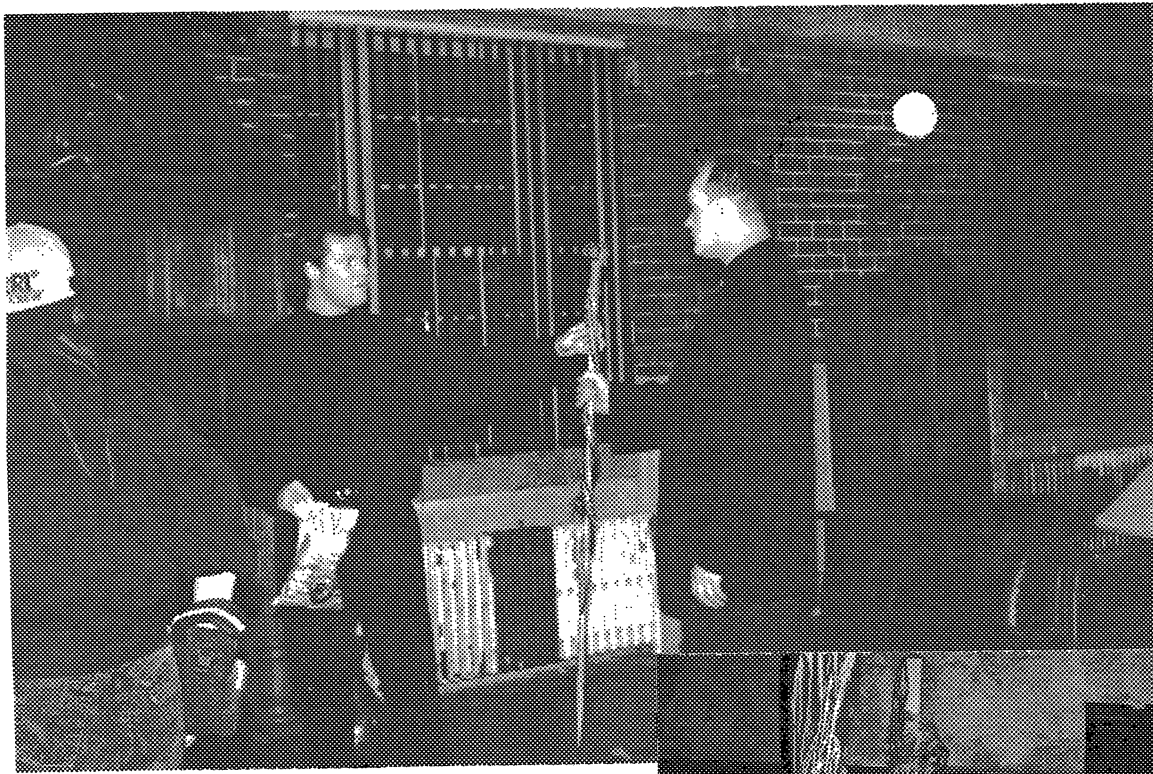
Kevin Pierson and

Craig Williams (Props)



MJ from Craft Services with Ger, Catherine Disher, and Nigel.



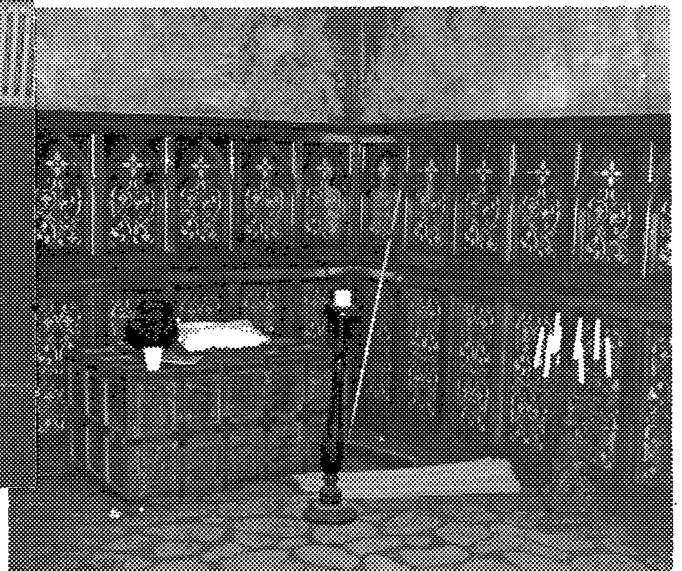


Ger and Nigel rehearsing the last scene.

Thanks for
the tour,
Renate!



Props and sets. Gee, could they do my place?



EVENT REPORTS CONTINUED

A Weekend With Ger II
by Karen Merkel

It all started on Friday evening, June 28, 1996. As we came into the meeting room reserved for us to check in and receive our packet of goodies, we were greeted by Rosemary, George and a camera. They took "mug" shots of us to give to Ger. Since I didn't know anyone there, I went to the first table I saw and was greeted by some very nice ladies who also didn't know anyone there. Needless to say, we stuck together for the entire weekend adding new friends as we went along. An hour or so later, Ger came in and went to each table to greet us one by one. It was an exciting evening.

On Saturday we met again. Three of us were picked by the numbers on our ID's to play Ger-parody. Yours truly was one of the contestants. Of course I didn't do too well. The lucky winner received a mouse pad with Nick in his see-through nightie on it. We all know that famous scene. Wow!

A while later, Ger came and we started our question and answer session. Of course, cameras were flashing and video cameras were gently humming through the whole session. Anyone who was too shy to ask a question was asked to write it on a card and put it into a bowl. There were a few shy ones and Ger answered these as well. (I was one of them.)

After lunch it was autograph time. We went up with pictures, shirts, etcetera, to be signed. Everything was very orderly and very exciting. Ger made each of us feel as though we were the only person in the room and gave each his undivided attention. How he could sign so many pictures and shirts I'll never know. It took a long time and he was gracious to everyone and posed for pictures with each of us.

After dinner came the Auction. Did we have fun? Did we spend money? Did Ger strut down the aisle modeling Nick's trench coat? Did he smear lipstick on and kiss some of the items? (On a mouse pad with his and Nigel's picture, guess who got the kiss?) Did he grab a bowl of chips and start passing them around? Yes! Yes! Yes!

The highlight of the evening was when a voice in the front of the room chimed out, "I'll give you \$1,000 for the shirt you're wearing". All we could hear was, "What? What?" and then silence. Again, the little voice could be heard. "I'll give you \$1,000 for the shirt you are wearing" "But this is my favorite shirt," was Ger's reply, followed by a little coaxing from the audience. "But, what will I wear?" A little more coaxing from the audience. Pitiiful look from Ger. "It's for a good cause," from the audience. "You can wear one of the tee shirts". (I think that was Rosemary) Anyway, Ger took the tee shirt and marched off to the men's room to change. I think I heard him mumbling "but, it's my favorite shirt" as he meekly left the room. (It was one he had worn on the show.) A few minutes later he was back and handed "his favorite shirt" over in exchange for a check for \$1,000 made out to Children's Hospital. Everyone cheered and



Ger models a crew jacket for the auction.

Alice Hensley was wearing Ger's "favorite shirt" for the rest of the evening. A wonderful time was had by all. The evening ended, but we still had breakfast to look forward to.

Sunday morning a buffet was waiting for us. We all gathered together exchanging addresses and promising to write and send pictures. Rosemary asked us not to ask Ger for autographs because his hand had swollen after yesterday's autograph session and for any gifts for him to be given to her and she would see that he got them. Of course, there are always those who have other ideas. After breakfast, Ger went to each table to say goodbye and have more pictures taken with us. Being the gentleman that he is, he signed more autographs and opened gifts. He has to learn how to say "No!" I'm proud to say that I was one who complied with Rosemary's request, put my gift on the table, and refrained from asking Ger to sign my "California" flashy short sleeve denim jacket with the gold pen. I was rewarded with a kiss.

Of the one hundred people who signed up to come to Weekend #11, 97 were in attendance. Ger spent the whole weekend with us. Lunch and dinner on Saturday were his only breaks and I heard he stayed at the hotel on Saturday night to be able to spend more time with us instead of commuting. Isn't he a doll?

\$17,000 was given to Children's Hospital as a result of the charity auction. Better yet, Ger had so much fun, I think he's ready for another weekend next year. I know I am! Umm, that kiss.

EVENT REPORTS CONTINUED

THANK YOU, GERAINT WYN DAVIES!

by Becky Chessman

Attending a 'weekend' with Ger is very like attending a breakout seminar with an author at a school librarian's convention. The usual agenda is to allow the author to promote the new book, discuss past work, then open the floor to questions from the audience, usually accompanied by a book sale and signing. Sometimes a breakfast is scheduled with authors scattered at various tables to visit with the lucky people who happen to find seats next to their favorite author.

In general, that's what Rosemary Shad and her committee provided for those who were able to attend "The Gerthering 2." However, this weekend far exceeded the author's seminar both in quality and quantity of time spent with Geraint. It isn't too difficult to structure lecture, Q&A, and autographing time for 100 people. But to make each of those people feel that Geraint had devoted at least part of that time to them individually is truly a feat. Add to the mix a successful charitable fund raiser (over \$17,000 was raised) and it seems like Geraint, Rosemary, George, and their committee asked for and delivered the moon.

Furthermore, costs to the attendees were kept to a minimum while the ambiance was maximized for the comfort of everyone. Throughout the weekend Geraint was cheerful, attentive, thoughtful, considerate, and above all, present. Most celebrities would not invest this kind of time without remuneration. Geraint is truly unique. I have met many fine people at numerous conventions in my professional life as a school librarian: authors, storytellers, actors, teachers, artists, etc. None have been as thoroughly

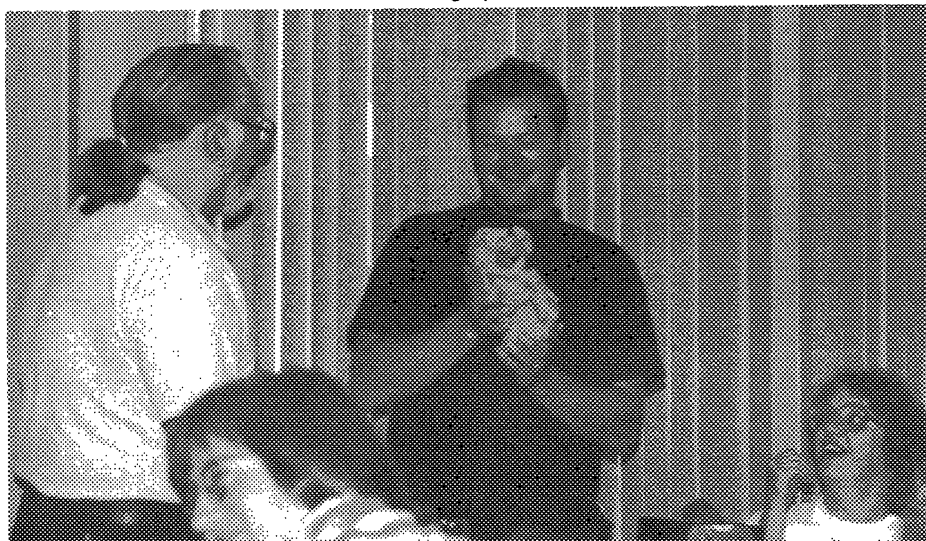
approachable, completely professional, unaffected, unselfconscious, and just plain friendly as Geraint.

It is no accident he is such a fine actor. His senses seem continually tuned to catch every nuance of his environment. Because of this concentration he seems capable of responding immediately and appropriately to every situation as it develops. As a result he seems completely focused in the present and its enjoyment. His crisply alert faculties and capability to read others so well must translate to a fast adjustment to other actors' characterizations, which would make him an excellent team player on stage. It certainly makes him a charming person.

Judging from the general tenor of his remarks during the weekend, Geraint is also much devoted to producing a quality product and is not afraid to decide how he believes a scene, character, or production should be approached. He is quite eloquent in presenting his ideas, but never disparages those of others. He is a consummate gentleman and a quintessentially intuitive actor.

I might venture to suggest that the one other profession at which he would excel is kindergarten teacher. He has the exuberance, playfulness, seemingly inexhaustible patience, and completely open-minded approach to life that all truly excellent teachers of young children should have. I wish every one of us who teach could emulate his attitude.

And this is really what I meant when people asked me how the weekend was, and all I could think of off the top of my head was, "It was a lot of fun. He's a really sweet man!" Thanks, Ger, for a perfectly lovely weekend!



George and Rosemary present Geraint with gifts at the Gerthering II Sunday breakfast.

The Top Ten Reasons that Forever Knight is Better than Sex:

By Val A. Wirth

10. If you count commercials, FK always lasts at least an hour.

9. You can watch FK all by yourself, without having to worry about feeling guilty afterwards.

8. You can share FK with a close friend, without destroying the friendship. Unless, of course, your friend makes some kind of comment like, "I just don't get this show."

7. If you have pre-recorded tapes, you can watch FK all night long.

6. You never have to fake your enjoyment of FK.

5. You don't have to worry that your friends are watching more FK than you are. (Your friends have probably never even heard of it.)

4. If you make it a habit to start conversations with complete strangers about how much you enjoy FK, you might get more fans for the show. If you make it a habit to start conversa-

tions with complete strangers about how much you enjoy sex you might get....arrested.

3. If you spend a lot of your time thinking about FK; discussing FK; dreaming about FK; and writing stories about FK, then you are probably just a very, dedicated fan. If you spend a lot of your time thinking about sex; discussing sex; dreaming about sex; and writing stories about sex, then you're probably just a pervert.

2. You can always find someone on the internet willing to talk with you about FK. Oh wait, that's one thing FK has in common with sex.

And the Number One Reason that Forever Knight is Better than Sex:

If you're watching a pre-recorded FK tape, you can hit the pause button in the middle of it; go to the bathroom; put out the dog; and make yourself a snack. Then you can come back, hit play and resume watching it, right where you left off. Now, just try that during sex, and see what happens.

ADVERTISEMENT

Forever Knight Fiction

"**Beginnings**" Follows Natalie in the first six months of her relationship with Nick. 65 pages. Rated G/PG.

"**My, What Nice Teeth You Have, Detective Knight**" Nick's first visit to the dentist. 13 pages. Rated G

"**Hepper**" Nick's life from adulthood to when he was Brought Across. 15 pages. Rated G/PG.

"**The Party**" Nick and Natalie's attend a Halloween party. 25 pages. Rated G.

"**The Dinner**" Nick and Natalie's evening with the Schanke family. 23 pages. Rated G.

"**Performances**" Takes place a year after "The Dinner," and is a follow-on to that story. 27 pages. Rated G.

Price for above zines: \$2.00 each, Includes first class postage.

"**Relationships**" Nick and Schanke are on call when Nick is shot--fatally. 47 pages. G/PG Price: \$4.00

Books are 8 1/2 X 11 format.

Please send a check or money order to

Cindy Pursell

803 N. Sheridan #801

Wichita KS 67203

Ask Fanny Fang

Dear Fanny Fang,

I spend most of my nights in the "Raven," a local club I flew into when I arrived here. Recently, I met a guy, Vachon, that I like because he's not your average run-of-the-mill flying leech (like sooo many out there.) The only other person I've met who's like Vachon is this detective guy that I steer clear of because I heard he's into past-life regression and wants to become human again.

But this is why I'm writing: my best girlfriend told me she thinks I've been drinking too much lately and I've put on weight. When she's been necking too much, she goes on this new diet all the nineties made vamps are using. It goes like this: you take two Jujubee candies and stick them on your fangs real hard. By the time they dissolve you've lost about four pints. Everyone swears by it.

There I was with two purple Jujubees on my shining whites and along comes Vachon. He took one look and went off about fad diets being hazardous and something about someone named The Baroness who used to wear gumdrops all the time and ended up having to see an orthodontist. I don't think there's anything dangerous about wanting to lose a few pints. Who's right?

Signed

JuJu Jaw

Dear Juju,

Vachon is correct. Furthermore, I suggest you talk to the wierd detective guy about his experience with eating light. Dieting, especially yo-yo and Jujube dieting, can be life-threatening. I know someone who lost the first person he ever made because her diet aides got stuck under her dinner's skin. She happened to be dining on a moonlit beach that turned into a tanning bed six hours later. Nuff said.

Snack on people with low blood pressure. You'd have to bite the toes of anyone with 90/70 or lower to get a decent meal.

If you're necking and they're standing, you'll lose four pints without even trying.

Yours on the wings of the night,

Fanny Fang

Dear Fanny Fang

An old friend of mine was recently diagnosed with AIBBS. He's been warned to fly low and avoid Park'N'Ride areas. What can you tell me about this?

Signed

Following A Low Rider

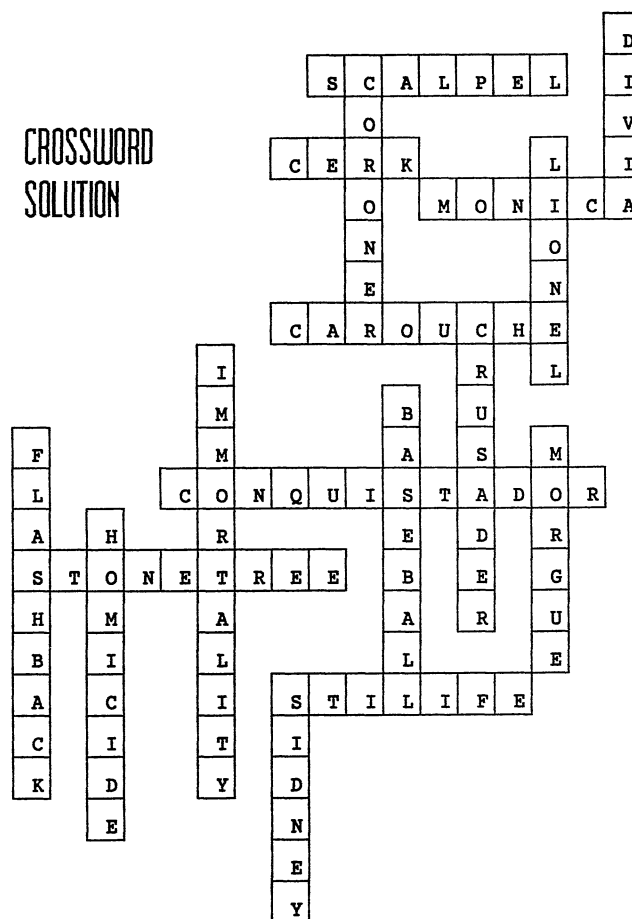
Dear Detour

AIBBS (Alcohol Induced Bumper Biting Syndrome) is caused by feeding exclusively on victims who have been drinking more than ten Seagrams Seven Coolers a day. Since they generally smell like Glade Meadow Flower plug-in air fresheners, these victims (and AIBBS) are avoidable. The unfortunate vampires afflicted with this AIBBS become disoriented flying above the two story level. Due to toxic system effects, they undergo sensory changes that cause exhaust from Japanese-made minivans to smell like blood. More than eighty percent eventually try to bite a bumper and feed from a minivan. In Canada, their remains are often confused with streamers and tin cans on the bumpers of those just married. This is considered a fatal disease. My advice: Never feed from anyone who smells like a room freshener. Stick to people who smell like Burger King and have just come out of a bookstore, Walmart, or pet supply store.

Yours on the wings of the night,

Fanny Fang

CROSSWORD SOLUTION

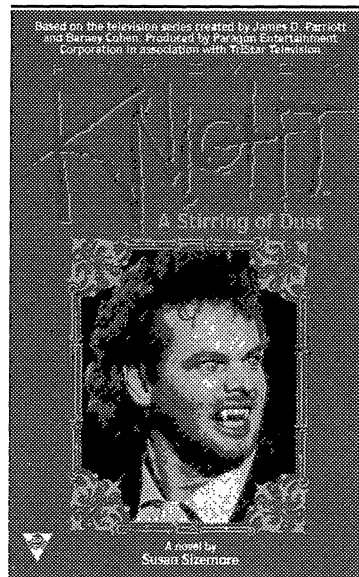


KNIGHTLY NEWS UPDATE

FOREVER KNIGHT MERCHANDISE



Do you have your copy of the Forever Knight Soundtrack yet? From Cescendo Records, GNPD 8043. Get one tonight!



Forever Knight Novels from Berkley Books!

ON SALE NOW:

A STIRRING OF DUST, BY SUSAN SIZEMORE.

Who is the monster responsible for a series of decapitation murders that have terrorized Toronto? Nick thinks that one of his kind may be involved. Tracy's prime suspect is an ex-con whose crime was killing his unfaithful wife—by cutting off her head. It will take a lot of old-fashioned police work, and some help from unexpected sources, before they both discover that monsters come in many guises. ISBN 1-57297-238-6

AVAILABLE IN OCTOBER, 1997: INTIMATIONS OF MORTALITY, BY SUSAN M. GARRETT.

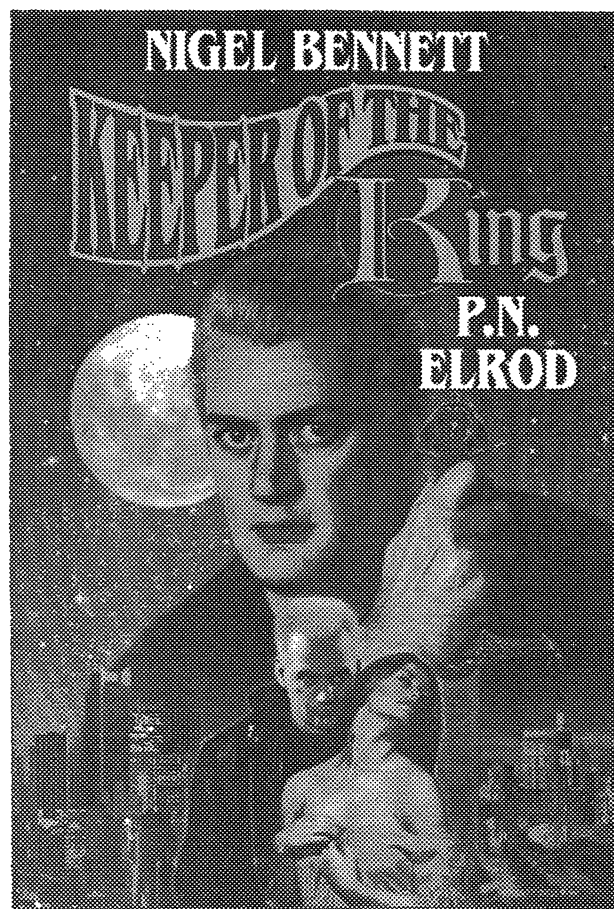
What is the dream and what the reality? How much is too much to risk, when the prize is the heart's desire? And that heart's desire—does anyone really know what it is? Questions that Nick must answer when a series of vivid dreams in which everything that he knows is radically changed begin to impinge on his waking life.

AND, IN MARCH 1998: THESE OUR REVELS BY ANNE HATHAWAY-RAYNE

It's midsummer's eve, 1599, and Nicholas Chevalier, Elizabethan gentleman and sometime actor in the Company of his friend, Will Shakespeare, is about to meet a young woman who will challenge his perceptions of vampire life—and mortal death. Meanwhile, in another part of London, a ship has landed, bringing one Javier Dacron, and his new companion Screed, back to the world that he last saw in sunlight.

A Stirring of Dust now on sale. Get your copy tonight!

Also, from Baen Books: **"Keeper Of The King" by Nigel Bennett and P.N. Elrod.** Available in hardcover. ISBN 0-671-87759-3.



And now: the **"Keeper Of The King" Audio Book!**

Read by Nigel Bennett with music by Fred Mollin.

Adapted for audio by Diane Duane.

Running time 3hrs, 35min.

USD\$21 plus \$3 s/h

Send check or money order to:

Buzzy Multimedia

648 Central Park Avenue #158
Scarsdale, NY 10583

KNIGHTLY NEWS UPDATE

CONTINUED

EVENTS

Syndi-con East. May 9-12, 1997 at the Hunt Valley Inn, Baltimore, MD. Confirmed guests: from *Forever Knight*: Nigel Bennett, John Kapelos, Natsuko Ohama, P. N. Erod, Gillain Horvath, and from *Highlander*: Stan Kirsch, Jim Byrnes, Peter Wingfield and others. What a list! \$55 for all three days, non-refundable.

Syndi-con East
P.O. Box 77347
San Francisco, CA 94107

<http://www.cybercomm.net/mickey/syndicon.html>
Now booking rooms in the Embassy Suites or the Marriott Courtyard.

Sci-Fi Sea Cruise from Future Concepts with guests Nigel Bennett, Mira Furlan from *Babylon 5*, and Colin Baker from *Dr. Who*. Join Nigel in sipping Bloody Marys on a moon-drenched deck, exploring ancient Mayan ruins, or just enjoying the "knight"-life in a relaxing and intimate setting unlike any regular convention 4-, 6-, and 10-night packages available. The cruise will be sailing from Tampa, Florida, May 13 -23, 1997 with ports of call in Playa del Carmen, Cozumel, Grand Cayman, Jamaica and Key West.

For details, check out our web page at

<http://www.emi.net/pltech/FPC/cruise.html>

or send e-mail to

WhoCruiser@aol.com

or send an SASE to

Sci-Fi Sea Cruise, c/o FPC

P. O. Box 936135

Margate, FL 33093-6135 (USA)

NEWS AND RELEASES

Cleopatra Records is releasing a "Vampire Themes" CD in honor of the 75th anniversary of *Nosferatu*, the 100th anniversary of the novel "Dracula," and Bram Stoker's 150th birthday. (A vampire would not want to be around that many candles.) The title track "Forever Knight" is performed by Bell, Book & Candle on the CD.

Greg Kramer, who played Screed on *Forever Knight*, has just released his second novel, "Couchwarmer" from Riverbank Press (CAN). ISBN 1-896-332-02-1. His first novel was "The Pursemonger of Fugu."

John Kapelos has released a cassette single from his play "Syd : The Kareoke Kid" titled "You." Details were not available at press time, so contact his fan club for information on this not-to-be -missed music experience.

John appeared in an episode of *The Practice* and will be appearing in an episode of *Nash Bridges*. If you missed him in *The Relic* it will be out on video by summer.

Geraint Wyn Davies' series *Black Harbour* has been picked up for another season and they are looking for a US distributor. (And he used to joke about how fast he could kill off a series....)

Nigel Bennett appears in the soon to be released *Murder at 1600* with Wesley Snipes.

Natsuko Ohama just did a play in New York called "Swoony Planet" and is soon to appear in a small action film currently titled *Montana*.

Congratulations to Deborah Duchene on her January 21 wedding in South Africa to beau Richard.

And congratulations to our secretary Linny Marcus on her wedding to Andy Jorde in Cambridge, Mass.



LINNY AND ANDY JORDE.

Lastly, the mystery artist in the first fiction issue, JAG is Jennifer Green. Sorry, Jennifer and thanks to those who wrote in to identify her.

CLUB AND FANZINE LISTING

• When writing for information, always send a long, Self Addressed Stamped (or international postage receipt) Envelope.

The Official Nigel Bennett Fan Club
c/o Star Urioste
P.O. Box 55572
Hayward, CA 94545-0572
\$18/yr; quarterly newsletter, signed photo, goodies .

The Official Geraint Wyn Davies Fan Club
c/o Rosemary Shad
4133 Glendale Road
Woodbridge, VA 22193
\$16 U.S./\$20USD Foreign;
2-4 newsletters, card, button, 8X10 autographed photo, bio.

The Official Deborah Duchêne Fan Club
c/o Peggy Religa
960 Junesong Way
San Jose, CA 95133
Still taking memberships for the club's last year.

The Official John Kapelos Fan Club
c/o Cal Lynn
P.O. Box 640
Manassas, VA 20113
\$10US/\$12USD Canada;
8X10 signed photo, 4 newsletters, bio & articles..

The Official Ben Bass Fan Club
c/o Laura Waskey
2312 Riverview Road
Baltimore, MD 21221
\$17 US, \$20USD outside US.
8X10 signed photo, 3-5 newsletters, badge, biography.

Forever Knight Fan Club of Canada
c/o Tracy Essam
302 Roselawn Ave.
Toronto, Ontario
Canada M4R 1G1

Fans of Forever Knight
c/o Teresa Guinn-Garcia
313 Elaine
La Marque, TX 77508

Realm of the Vampire
P.O. Box 517
Metairie, LA 70004-0517
General vampire. \$22/yr. Send SASE for details.

Special Services Unltd.
8601A W. Cermak Road
North Riverside, IL 60546
Too much to list! Beautiful Tshirts and a number of fanzines and collections of fiction. Ask for their catalog of great stuff!

Susan M. Garrett
14B Terrace Ct.
Tom's River, NJ 08753
Some of the best FK fiction around. Send SASE for zine list.

Knight Time
Gina Alkazian
17351 Mayall Street
Northridge, CA 91325
Adult FK zine. \$18.90 US.

Forever
c/o Tara O'Shea, Illuminated Manuscripts Press
611 Lead Avenue SW apt #911
Albuquerque, NM 87102
\$18. Highlander/FK crossover.

Ann & Bill Hupe
916 Lamb Raod
Mason, MI 48854-9445
Zine dealers; send SASE and request catalog.

Good Guys Wear Fangs I & II
c/o Mary Ann McKinnon
254 Blunk Ave.
Plymouth, MI 48170
Crossover vampire zines.

Ciny Purcell
803 N. Sheridan #801
Wichita, KS 67203
A variety of zines, \$2 each.

AD RATES

The Club & Fanzine listing is free, space permitting. Display Ad space is available as follows:

1/4 page - \$7.50

1/2 page - \$15

Full page - \$25.00

No full page ads. \$7 to insert flyers.

From Lora

Once again I'd like to thank all those who contributed to this issue, especially Gary Rieck and Renate Johnston, Jayne Largent, Susan Garrett, Jean Simon, Eva Fergusson, Karen Merkel, Becky Chessman, and of course, our own Fanny Fang. I would also like to apologize to all of you for taking so long to get this issue out - mea culpa, mea culpa, mea maxima culpa - and to thank you for your more than generous patience. Linny Marcus Jorde and I will be alternating issues, which should help things get out, but we could **REALLY** use someone, preferably close to Boston, who can transcribe interview tapes for us.

The next issue will be an all-fiction issue, and should be out with relatively blinding speed, too, but for the issue after that I desperately need pictures and writeups of the Toronto Trek Forever Knight mimicon, Primedia, Day Of The Vampire, Visions, and also the Bridging The Knight Charity Auction. (Yes, I was there, but working, so I didn't see all that much.). We also need articles on any interesting *JK* topic that you might muse over, art, puzzles, etc.. Without your submissions the newsletter would be a dull and uninteresting thing.

Thank you all once again for your submissions, your patience and your generosity. Lora.

CLASSIFIEDS

Tape swap! Please send a postcard to the club with your episode needs or a postcard with what you have available if you are willing to tape for cost. Include your costs. We have a volunteer to coordinate the effort.

Have you joined the P. N. Elrod Fan Club yet? Send \$10 to :
The P.N. Elrod Fan Club, P.O.Box 100362, Fort Worth, TX 76185.

The Knightly News is published to provide information about the television program *Forever Knight*, and to aid communication between the public and cast and producers.

Forever Knight Fan Club

President/Publisher - Lora Haines

Vice President - Pauletta Ridout

Secretary - Linda Marcus

Treasurer - Carol London

Manager of Operations - Judi Prasinos

The Forever Knight Cast

Ben Bass - Javier Vachon

Nigel Bennett - LaCroix

Geraint Wyn Davies - Nick Knight

Catherine Disher - Natalie Lambert

Deborah Duchêne - Janette

Gary Farmer - Captain Stonetree

John Kapelos - Don Schanke

Blu Mankuma - Captain Reese

Natsuko Ohama - Captain Cohen

Lisa Ryder - Tracy Vetter

Forever Knight

is a

Columbia-TriStar
Production

For general information about
the show and this fan club, write to:

Forever Knight Fan Club

P.O.Box 1228

Boston, MA 02130-0011

Membership is \$20 US / \$22USD Canada / \$27USD
Overseas and includes an 8X10 color cast photo, six issues
of the newsletter, club badge, and pocket episode guide.

Pallid? Cold? Lifeless?
Immortality got you down?
That steaming goblet of O+ may as well
be Kool Aid?

THEN IT'S TIME TO RENEW.

This is your last newsletter. Eternity's
a long time - even longer without
something to read. So don't deny what
you are. Come with us, again.

Yes, I Wish To Feast Once More ...
please renew my membership

NAME _____

ADDRESS _____

U.S. (\$20) _____ CANADA (\$22. USD) _____

FOREIGN (\$25. USD) _____ COUPLES add US \$5.

please make checks/money orders payable to
FOREVER KNIGHT FAN CLUB

P.O. Box 1228 - Boston, MA 02130-0011